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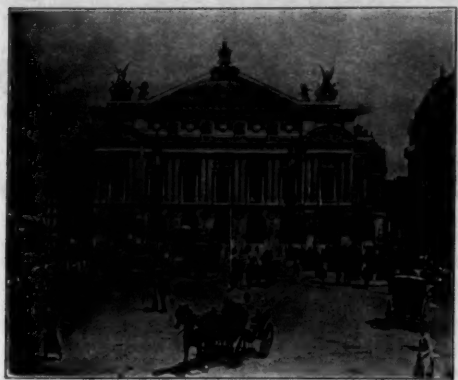
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THE MUSICAL COURIER,
8 RUE CLÉMENT-MAROT, CHAMPS-ÉLYSÉES,
PARIS, March 13, 1896.

NOTICE.

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SUCCESS WANTS PEOPLE AS MUCH AS PEOPLE WANT SUCCESS.

HOW do you mean? I mean that the basis of all successful action is the law of supply and demand.

You have something that I need and have not, you are rich; I have something that you need, and I am the fortunate one. Furthermore, if, instead of following monotonously in the growling and grumbling procession of everybody toward one goal, you would step aside and study the needs of the people about you you would become the fortunate owner of fortune instead of a cynical and depressed looker-on.

There are fortunes lying about for people who will step out of these monotonous and depressing ranks of "artists" and "artist makers" and discourage imitators, to look about them at the needs of the time.

If these depressed and complaining people who come begging for help and influence to fight their fellows in a narrow, picayune way would only study the still small voices of supply and demand they would be astonished to find how wasteful the other way had been.

The street flower and fruit merchants here are a good illustration.

Wherever the first charming and odorous charrette leads the whole procession follows; wherever it plants itself the whole flock plants and centres in tacit enmity and the day-long effort to dethrone each other.

Thus you find a narrow street blocked for travel by carts and barrows, scolding policemen, annoyed passers-by, angry men and women so bent on watching what each other is doing, in trying to grab and get from each other, and to frustrate each other's efforts, that positively they lose sight of their own customers, who often have trouble in getting their attention.

And a block off you cannot get a flower for love or money.

If instead of that some one of those strugglers would think:

"Way up there by the Boulevard Malesherbes must be a good place to sell flowers. It is a promenade for idle people, fine ladies, nurses, delicate people, old gentlemen. They all love flowers; a charrette is a rarity. I'll slope up there with my cart."

Why, in one afternoon he could make more than in a week before. But no, they huddle and fight the policemen and each other, excite ugly and wrathful temper, get weary, cross, fretted—and stay poor. What might be a picturesque, artistic bazar of sweet tastes and colors becomes a dirty, ill-savored, petty squabble. So much prettiness and pleasure is dropped out of life and the way is hard and tough and profitless comparatively.

The great artist herd (executant and teacher) not in the very front ranks of the march act very much the same. They remain sunk in the middle or tail end of the procession, their eyes glued on the coat tails of their neighbors, all their force going in wrathful ragings that the others do not die or fall down out of the way so as to give themselves a chance, or in useless or tormenting appeals to "friends" to help them.

Why bother "friends"? Why keep yourself a nightmare on their backs, to see for you, do for you, plan for you, get you pupils, positions, introductions, things to do, money to pay your way?

The best friend on earth, be it friend or foe, is the person who needs you!

Let your friends alone, except to amuse them. There is no sort or condition of person who is not already laden

with personal affairs, public or private. Find out what people want and do it for them, and you are their master; try to make them do for you and you are the veriest slave—slave to them and slave to yourself.

Appeal to the needs of people, they are your debtor; appeal to their goodness, you weary and disgust them. Take their goodness for granted, but do not use it. Study out ways to give instead of ways to get, and you are already rich.

To an independent nature the helpless and dead-beat nature of some would-be "artists" is inexplicable. They pose boldly as beggars; either as relatives, compatriots or stuff so precious that it must irritate. They establish a law unto themselves for getting without giving, which is what the man on the corner does who sells you a package of fifty envelopes "for the love o' God and to do a poor man a service." You get home and find but twenty-five envelopes in the package!

They demand assistance simply because they need it, without thought of quality or quantity of return. I have seen students here turn blue in the face, march up and down, rave and rage because rich people would not put their hands in their pockets to pay for their education, or teachers teach them for little or nothing, simply because they wanted it so.

Benefit, benevolence, the most sacred and beautiful thing on earth (after virtue), they would tear by force from the owners; often even without common gratitude.

"I'll get up a concert, I must have shekels," is a form of the same thing. As an underdone musician you have nothing to offer to offer to the public in a concert. The public loathes the word "concert," except in the best sense.

"I'm a poor American student; they owe it to me; they've got to come!"

Nothing of the sort; there is no "got to" about it.

"I am so-and-so's relative; they must send their children to me." There is neither profit nor success in the time. You drag your relative's name and your own character through the dust of mendacity, and you plant no seed of success.

"I will open a 'cours,' no matter what, get a couple of names as patrons, and make money."

Pupils will run miles from the sound of the word "cours." A "cours" is a small tube into which pupils are pushed at one end to come out at the other, leaving their time and money inside. The "cours" has been done to death. Everything is "coursed."

All these things are but temporary makeshifts. You fool people once, they don't get caught again; bore them once, and they don't go again. Wear out their sympathy and patience, and you are that much less for the rest of your life. You crawl along dragging your poor bridges down after you and years pass as epochs of failure.

God help you all, there is so much of that!

But a great portion of it is due to a lack of observance of the laws of life, of the philosophy of giving and getting, of the gospel of supply and demand.

Here in Paris to-day, as an outgrowth of the French-American relations, there are sufficient ways of making a small town rich, and at the same time doing good for many, without asking anything of a single soul.

A few suggestions in this line gathered from observation may be given here next week.

ORPHÉE.

Everything musical is swept aside for the time being by interest in the unfortunate daughter of the gods whose only Gluck was her composer. Even J'ai perdu ma Gigolette of the café concert is menaced by J'ai perdu mon Eurydice of classic phase, and Delna as *Orphée* is the latest on Bertie's mantel.

Prominent among the complex sources of this enthusiasm is no doubt the fact that the chef d'œuvre throws a new tone into the Wagnerian discussions, which threaten to be immortal.

Whenever two girls get jealous of another girl in school, the third girl is always sure of a fête, and "now there's something like music!" is the tocsin of those who are forced to accept the modern disappointment and will not admit the tetralogy.

Added to this is comparison, that fruitful source of wordy work. "Is it as good as it was?" "Was it as good as it is?" seems to so have monopolized thought that "why is it a chef d'œuvre?" is wholly left out. This was probably settled in 1762, but then, unfortunately, we were not there. That it is, the date 1896 certifies. That must suffice in an age of labels, and "Hats off" to the cobweb brand!

Who knows how much of the why is answered in the words of the composer in 1776, which writers of 1896 would do well to read, mark, learn, and inwardly digest?

"The real use of music is to second poetry in the expression of sentiments and situations, without interrupting the action or chilling it by useless ornaments. I never stop an actor in the grand heat of his discourse to compel him to listen to a tedious ritornelle, nor hold him in the midst of a word on a favorable vowel sound in order to parade his beautiful voice or to collect his breath for a coming cadenza."

As to instrumentation, an overture ought to form the

argument or represent the sense of the story following. The fusion of instruments should be regulated according to interest and passion of the subject, and there should not be great, useless separations between airs and recitatives which mutilate the periods and destroy all force and color of action."

Voilà, a grand element in the gospel of getting the call on the people!

The story is told in five scenes: a sacred wood, *Orpheus* in the midst of shepherds, bewailing *Eurydice*, whose tomb is in the midst of the trees; the infernal regions as you must imagine them, the wicked filing through the dread passages to the slow rhythm of *Orpheus*, who plays his lyre on the rocks near by; the exquisite Champs Élysées in striking contrast, with blue and silver lights, the River Lethe and the dances (?) of the redeemed draped in white and roses; the return from the infernal regions and the Temple of Love in white marble, Cupid enthroned.

Gluck might have added (for the benefit of our anti-climax people) that he believed in making a gradual and unbroken ascent from the beginning of the overture to the close of the last act. The law of crisis is the most neglected of all the writing laws at present, and it is astonishing that it should be so when it is so clearly proved to be one of the strongest elements in all effect.

The cries of *Orphée* through the slow and solemn choir passages, the inimitable grace of the love melodies, the infernal choir in its impressive grandeur, the flute songs of the third scene, l'Ombre heureuse, Viens dans ce séjour, the perdu song, are among the most apparent gems of the work.

Delna has come out victorious from the immense trial and a seventh is added to her wonders. The greatest wonder of all is that the critics in praising her do not advise the girl a little for her own great good. They will let her alone till they begin to find fault with her for what they might have anticipated—after the manner of unwise mothers with spoiled children. For when all is said and done, Delna is not a great enough genius to walk the dark and thorny path all alone from the very first, nor is her voice perfect enough to warrant going without any guide or direction whatever. It requires large objectivity to get back into the framing of the gods without tradition landmarks. It is a distant atmosphere, that of *Orphée* and *Eurydice*; the least thing shatters the perspective. Delna plays and sings well, but one is forever fretted by the feeling how much better she could do.

Anyway, from the enthusiasm, interest, curiosity and intelligent appreciation manifest, one may prophesy for M. Carvalho a long and brilliant triumph for his worthy and courageous venture.

The last time that *Orphée* was played in Paris was, strangely enough, the epoch when France was proving herself the strong friend and ally of Italy in chasing from the sister country the Austrians under Francis Joseph, and in ending an intended oppression by the peace of Villafranca and the treaty of Zurich.

The libretto of Messager's Chevalier d'Harmenhal is taken from a novel of Dumas père, dramatized in 1849.

M. Alfred Bruneau is busy with an opera, *Messidor*, the dramatic poem of which is fresh from the hand of Zola.

The writing of this poem expressly for M. Bruneau is a sterling compliment from the novelist to this young composer. It will be remembered that *La Réve* and *L'Attaque du Moulin* were both dramatized by M. Gallet from the original prose romances, and the music applied to the drama. In this case, however, there is no intermédiaire. The great French author meant this as a compliment to his young kinsman.

The opera is in four acts, and will be given at the Opéra in the course of the season 1896-7. It is not yet completed as to instrumentation. Joined to his immensely active musical life, the wonder is that so serious and important a work should ever be finished. Incessantly occupied as one of the most important musical critics in France, a man of authority, whose opinions and assistance are demanded on all sides, and an incessant writer of symphonic and other musical works, a man of less talent, energy or ambition could not keep the pace unbroken.

Among the symphonic works of M. Bruneau played by the concerts Padeloup and Colonne are:

Ouverture, Héroïque.

Léda, poème symphonique.

La belle au bas dormant, poème symphonique.

Penthésilée, poème symphonique.

His Requiem for four voices, solos, choruses, orchestra and grand organ is to be played here during Holy Week in the Opéra concerts. It was heard in London in February. In 1887 *Kerim*, a three act opera, was performed at the Théâtre Lyrique. Les Lieds de France and other chansons by Catulle Mendès are also among his attractive writings.

His criticisms appearing weekly in the *Figaro* are the basis of much musical opinion here.

His late stirring, progressive call for reforms in the National Conservatoire, already referred to here, has attracted widespread attention. It is like a clarion call of musical progress. Frank and fearless, he impresses by his

courage, by his erudition and by the knowledge of his musical gifts.

Nervous, hasty and abrupt in general manner, M. Brueneau melts into warm and gentle charm when facing some favorite topic, or free from the taxing cares of his busy life. His pen picture appeared in the special edition of THE MUSICAL COURIER two years ago, and his portrait later on, surrounded by the caste of the *Attaque du Moulin*. Neither could be made more lifelike. His home is in the Monceau quarter, and his friends—tout Paris.

A bouquet of smaller compositions seems suddenly to have opened recently in Paris. There is *Ninette*, by Lecoq; *La Reine des Reines*, Audran; *Le Voyage de Corbillon*, a vaudeville operetta by Victor Roger; *La Fiancée en Loterie*, operetta by Messager, and *Le Royaume des Femmes*, by Serpette.

M. Jules Barbier, the librettist of *Faust*, *Romeo and Juliette*, *Hamlet*, *Mignon*, has offered at seventy-six a five act drama, *Lucile Desmoulins*, to Sara's gentle consideration. Thermidor in 1891 has not made the stir that was expected, and has made a stir that was not expected. Time tranquilizes.

Among the most useful recent hints in regard to the Conservatoire is one made by M. Gailhard, of the Opéra, who urges the restoration of a home, or pensionnat in connection with the institution, so that provincials will know where they are sending their children when sending them to Paris to study music. It seems that something of the kind did once exist, and that many fine talents, fine voices especially, were unearthed during its existence. The going out from home of their children is a tender point with the French, whose family passion is strong, and they are not willing that even their sons should fall, all uncared for, into the bad care, bad food, bad influence or bad company of chance boarding places in a large capital—even for a musical education.

M. Gailhard also calls attention to the excellence of the instrumental and musicianly training given in the Conservatoire, pointing to his excellent orchestra, where the members of sixteen to twenty years are all premier prix students.

M. Jules Claretie, director of the Théâtre Français, declares that the only thing necessary to keep the institution the one unique instance of its kind in the world is to insist on the carrying out of the regulations of its foundation.

(That is all that is necessary to make a model republic of America.)

Mme. Edward Colonne gave a brilliant musicale this week. M. Risler played the *Adieux* of Beethoven, *Idylle* of Chabrier, and *Impromptu* of Fauré.

Mme. Colonne won much applause for her excellent style and beautiful voice in *Marguerite au Rouet*, by Schubert, and a pastorate by Bizet. Mme. Matilde Colonne also sang charmingly in solo and duo *Mai et Avril*, by Lassen. The first part of the musicale was devoted to the work of Mme. Colonne's pupils, of whom Mlle. Marcelle Pregi and Mlle. Jeanne Rémacle are bright and shining examples.

An interesting pupil here studying voice with M. Barbot is the Baroness de Braunecker, a very pretty young Honroise, born in the historic town of Presbourg. Gifted with a beautiful voice, a good pianist, and the writer of pretty music she spends her time studying music, vocal and instrumental, for the simple reason that she loves it, and wants to get it as right as possible. A refreshing sight!

She says that she learned not to care for stage life by having her sister in it. (That's one use of singers!) Her sister sang in opéra comique two years and in salon, and is known, I believe, in New York in concert and salon work as Mlle. de Bérédéz.

Mme. Braunecker is an enthusiastic lover of Americans, even to the possession of an American flag. She has been

to America, where she has visited the well-known society lady Mrs. Scatcherd, of Buffalo, N. Y. Among other friends are Mrs. George Lewis and Mrs. Bingham; also Mrs. Bissel, wife of the ex-Postmaster General, whom she describes as having a lovely voice and being a very good singer. In Batavia as well she met most delightful women, Mrs. Darling and Mrs. Cary. She sang and played successfully in many American salons. She speaks most intelligently of the condition of general intelligence and art knowledge among our women. It is surprising how much and how thoroughly American women know about music, she says. American composition also surprised her, and she speaks warmly of Mr. MacDowell and Mr. Chadwick, whose works she heard.

The church choir conditions especially interested her. It would be her musical ambition to be a leader in a church choir if she lived in the country. The pretty blonde baroness would work havoc with the committees, I am sure, should she ever apply. Belle Jeunesse is a pretty waltz, written by her and dedicated to Mère, a musician of Pau, Italy.

There are two of our girls down there in Italy in the midst of the fuss, Miss Pauline Jaran in Pesaro, where she is playing in the Rossini Theatre Amico Fritz, Carmen, Cavalleria, &c., and Della Rogers in Milan. Beautiful girls, both of them, and beautiful singers.

Another lady who has composed some very pretty things without any fuss is Mlle. Thébault. Her *Fairy Slipper* has been orchestrated, and a charming gavot is about to be. The title, *Powder and Patch*.

Miss Lalla Miranda, an American girl, made a great sensation at Mme. Renée Richard's musicale last evening by her dramatic singing of an air from Lucia. Her voice has a peculiar timbre that is very fetching. She is making great progress. Mlle. M. Pascal was another student étoile who won an ovation by her singing of Elsa's Dream from *Lohengrin*, and a duo from Sigurd. Miss Miranda is called "the new Van Zandt."

Mrs. Ram gave another delightful musicale in Biarritz this week, so write the critics. Mr. Hardy-Thé was one of the stars.

The Prince of Wales is at the Hotel Bristol. He fell off his bicycle backward in going up hill. What a way to fall off!

A lady here had her niece come to visit her. Looking over the "list of attractions" at the different theatres of the city, she found that in eight of the principal ones there was not one fit to take a grown up divorcee to, let alone a young girl.

Filled with astonishment and pity for the young girls, she has gone to work and opened a Théâtre Blanc, where "white" pieces will be played. Where is she going to find the white authors? On the first program were pieces by Scribe and Mélesville, Pierre Berton and Charles Duveyrier. Here's a chance for Mr. Howells.

It was Pascal who invented this omnibus system, it seems! Pascal! The good man did much for his country, but we owe him surely a grudge. But think of running the same omnibus system since Pascal was a boy! Why he invented the stars, did he not—or the Ark?

I am asked to give a list of places where American students may find homes, with all that the word implies, in Paris. I may arrange such a thing later, but it will have to be very carefully thought over.

Meantime, for anyone who is fortunate enough to be able to get in here to Mme. Talgue, 8 Clément-Marot, a home may be found such as is rare, not only in Paris but the world over. Comfort, care, table, French service are unbroken in their excellence. The lady is a Bretonne, of spirit, intelligence, good cheer and a large open soul for home keeping, which is rare as it is valuable. She is not one of those "dear, sweet little bodies," of awfully good intentions and awfully bad management. She knows how and does it, and is bright and sweet as a spring morning always.

FANNIE EDGAR THOMAS.



GERMAN HEADQUARTERS OF THE MUSICAL COURIER.
BERLIN, W., LINKESTRASSE 17, March 8, 1896.

As I mentioned in my last week's budget, the American colony at Berlin celebrated Washington's Birthday a week ago to-day, on February 23, three days *post festum* (of course a bit of an anachronism), but we had a very good time nevertheless. The great festival hall of the Kaiserhof was gayly decorated with American flags and the bust of the man who was first in war, first in peace and first in the hearts of his countrymen was wreathed with laurels. It did not have quite the size of the bust of Emperor William II., which graced the opposite end of the hall, but that is easily explained through the difference in size of the two heads in question.

The oyster stew, chicken salad, ice cream, lemonade and variegated sandwiches which the ladies of the American colony had provided looked tempting, and as nothing stronger than that hove in sight the affair would surely have passed off very soberly and perhaps a bit too drily, if the speeches and musical offerings which preceded and the ball which followed this strictly American supper had not produced a most lubricating and exhilarating effect.

Musically I had not missed anything in Berlin through my participation in this celebration, except another piano recital by Joseph Lhévinne, the Rubinstein prize winner. I am heartily sick of piano recitals in general, and of those of Lhévinne in special, at present, so I greeted the change with a hearty welcome. Besides, what I listened to on Washington's postponed birthday was far ahead of anything I could have enjoyed elsewhere in Berlin that evening in a musical way.

There was first Miss Amalia Rippe, from New York, who gave with a well-trained and pleasing voice, as well as with clean intonation and musical phrasing, the *Page aria* from *Les Huguenots*, and of course she was encored. The blond beauty responded with *Within a Mile of Sweet Edinboro' Town*. Then we had (not to mention remarks by the Rev. Dr. Dickie and an excellent, at moments very humorous, address by Mr. Day upon *The Day We Celebrate*) the *Habanera* from *Carmen*, sung by the dark-haired beauty, Miss Kathryn Bruce, a young lady from La Crosse, Wis., and one who is surely going to do herself and her country proud, for she has not only a fine voice and dramatic instinct, but she is also gifted with temperament and those graces which elicit sympathy and which Goethe so incomparably describes as "the eternal in woman." Miss Bruce naturally enough was not allowed to retire from the platform before she had granted an encore and she matched Miss Rippe's selection by giving us the time-honored, mellifluous *Annie Laurie*. No American celebration in Berlin would be complete or even imaginable without the most agreeable co-operation of Arthur van Eweyk. Of course he was on hand and on the program also this time, and with his luscious, sonorous baritone voice he sang with the true patriotic ring in it the *Red, White and Blue*, in which the chorus of 250 Americans joined with a will, and the *Schumann Grenadiers*, which were received with enthusiasm and no end of applause.

A musical treat not on the cards, but as far as color was

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concerned on the spades, was a visit on the part of the Fisk Jubilee Singers, who gave some of their favorite and most popular selections, among which was the Suwanee River. Our colored brethren and sisters (four ladies and three gentlemen) are giving some concerts here, and are meeting with a good deal of success. It would be carrying coals (black ones at that) to Newcastle to entertain you about their entertainments; besides, despite the color of these vocal artists, their efforts lie somewhat outside the pale of THE MUSICAL COURIER.

Nor do I care to put on record my own terpsichorean efforts in honor of George Washington on that eventful evening. I am only grateful to the American patron saint of renowned veracity that some of my victims—among them Miss Rippe, Mrs. Gustavus Arnold, Mrs. Van Eweyk, Miss Frieda Boise, Miss Thatcher and Miss Verrill—are still alive to tell the tale. German dancing (mind you, I didn't learn mine in the United States!) goes around and around without reversing, which of course is the reverse of the American method. Now I noticed last Tuesday night that you meet with some reverses if you don't know how to reverse, and one of the Elfin Queens above mentioned actually fainted in my arms, which caused me to reverse the well-known proverb into "fair heart never won faint lady."

On Wednesday night I returned to serious business by attending two concerts. The first of these took place at the Potsdamer street Concertsaal and brought the efforts of two debutantes, the Misses Johanna Carsten, soprano, and Margarete Fersenheim, pianist. The latter young lady, a pupil of Professor Gernsheim, is the more talented of the two. She plays with a fair amount of technic, clean pedaling and some musical intuition, albeit by no means with great bravura, power or great originality of conception. The Bach A minor organ prelude and fugue in the Liszt piano version and Beethoven's capricious rondo of the Fury about the Lost Dime were performed neatly, but in Schumann's very exacting, suggestive and difficult Kreisleriana the mental as well as physical resources of the young lady reached their tether long before the extended composition came to an end. Besides, Miss Fersenheim seems to have no conception of the grim humor with which Schumann's work is diffused.

Miss Carsten is too much of a beginner, as far as vocal technic is concerned, to sing adequately so difficult a coloratura aria as *Mio caro bene*, from Händel's *Rodelinda*, nor has she the breath, nor, above all other things, has she the voice. Hence, why did she sing in public at all, and why should I be obliged to write to you about her at length? Hence!

There were two more young lady concert givers the same evening and they held forth in Bechstein Saal. Both of them have many friends and not a few admirers here, and therefore the hall was well filled and great enthusiasm was the order of the evening. Of both of them I have also written quite frequently heretofore, and in the case of Miss Betty Schwabe, the handsome young violinist, Mr. Abell has corroborated my judgment, that she is by all odds the most talented of all of Joachim's pupils, a fact which the master himself bears no hesitation in testifying to. Miss Schwabe, who is scarcely out of her teens, keeps on improving, and each time I have heard her in public I liked her better than the preceding time. On last Wednesday night I missed the Händel A major violin sonata but of the performance of the slow movement and finale from the Mendelssohn concerto I can truthfully say that often, all too frequently, as I have heard this exquisite, but now hackneyed, work, I have rarely heard it endowed with more charm of tone and sweet yet healthy sentiment. Of course I don't need to mention purity of intonation and technical execution, for they are self understood qualities in an artist of Miss Schwabe's rank. What I want to mention specially, however, is that for an encore upon prolonged applause the young lady gave Sarasate's Zapateado

in a most finished and effective style, it being the first proof she so far ever gave that she is also at home in the virtuoso and not exclusively in the classical school and style of violin playing. Miss Schwabe, I think, would prove an attraction in the United States.

Her collaboratrice, or, in fact, the real concert giver of the evening, was Miss Cécilie Kloppenburg, a young lady who advertises herself in a Berlin contemporary as a contralto-mezzo soprano. What this denomination of voice is I don't know, as I never met one yet. The fact, however, is that Miss Kloppenburg is as colorless a singer as her own description of her voice. Also, she sings without warmth or any apparent feeling, and yet not exactly without taste. The latter good quality, however, is more discernible in Lieder of a lighter genre, such as Reinecke's *Zwiegesang* and Taubert's *Trabant* (both of which were redemanded on the evening in question), while I was nearly distracted at the cold and meaningless way in which she sang that favorite song of mine, Tschaiowsky's *Nur wer die Sehnsucht Kennt*.

On Thursday evening I got off cheaply, viz., with only one piano recital, and that a good one.

Franz Rummel gave for his second Berlin recital a Chopin evening, at which he performed the following works of the greatest poet of the piano: The ballad, op. 53; the mazurkas, op. 24, No. 3, and op. 56, No. 2; the fantasy, op. 49; the B flat minor sonata; the B minor scherzo, op. 20; the studies, op. 10, No. 3, in E, and No. 5 (the study on black keys, which was most enthusiastically redemanded); the C sharp minor nocturne, op. 27, No. 1; the preludes, op. 28, Nos. 23 (F), 21 (B flat), 19 (E flat), and 20 (C minor); the A flat waltz, with double rhythm (op. 43), which was likewise redemanded, and after which, for a further encore, Mr. Rummel inserted into the program the Chopin Berceuse; finally, the grand Polonaise in A flat, op. 59. Mr. Rummel was in exceptionally fine trim, and I must say that, despite the disadvantage of an inferior piano at his disposal (the *Kleine Journal* animadverted upon the rattling of the pedal), I never heard him play better and with more genuine feeling as well as surety of technic, brilliancy, power and pliability of touch. He succeeded also in holding a large audience interested from the beginning to the end of a so-called composer's program, which is a rare thing to achieve for any artist, and the Singakademie resounded with so frequent and hearty applause that two da capos and one encore did not seem to have satisfied the audience, and that therefore at the close of the extended program Mr. Rummel, after more than half a dozen recalls, had to add one more encore, for which he selected the B flat minor scherzo, which was likewise performed with vim and in the happiest possible vein.

After an interval of several months the Royal Opera Intendancy presented us with a couple of novelties on Friday night. One of these novelties was no novelty at all, the work being fifty years old, and it was given in Berlin heretofore at the Belle Alliance Theatre in the summer of 1894, but last Friday night's was the first production at the Royal Opera House.

I speak of Adams' one act comic opera, *The Nuremberg Doll*, in which the composer of the Postillion of Lonjumeau shows himself from his most amiable and charming side. Still the whole little opera, despite its melodic and captivating music, seems a little bit antiquated already, owing principally to the not over clever use which the French compilers of the libretto, Messrs. Leaven and A. de Beauplan, have made of an incident from one of C. T. A. Hoffmann's devilish stories. The same story has been worked much more amusingly and skillfully into the plot of Offenbach's *Comtes d'Hoffmann*. Also does it seem hard upon the credulence of a modern audience to make them swallow a fellow like *Cornelius*, the Nuremberg mechanic and toy manufacturer, who actually believes in the incarnate apparition of His Satanic Majesty.

Krolow, who created here the part of *Cornelius*, seemed to feel the incongruity of his position, for he, who is ever

harmonious when there is the slightest chance for it, was more than a trifle disappointing histrionically. His well trained voice, however, or what little remnant there is of it, was well suited to the florid music. His sissy son, *Benjamin*, who wants to marry the doll his father manufactured and the devil brought to life for him, was well represented by Lieban, who is incomparable in such rôles and whose very falsetto tenor voice, which sounds like a cracked bell, causes the gallery to roll over with laughter when he only says *Papachen*. The Nuremberg doll, alias *Bertha*, a part which was once a favorite one of Pauline Lucca, was represented by Miss Dietrich. In size and general appearance she does very well with the graceful little rôle, but her actions are not sufficiently angular and doll-like. In this respect she could take a lesson from little Miss Deleliseur, of the ballet, in her inimitable part of the baby doll who says papa and mamma in the Puppenfee. Miss Dietrich's small but very pleasing coloratura voice shone to advantage in the first part of the little opera, but later on, when she has to exert herself both vocally and histrionically in order to represent the lively vixen, she tired quickly, visibly and audibly, and therefore the close of the opera fell somewhat flat, despite Bulz's superb efforts as *Heinrich*, the old mechanic's nephew, and *Bertha's* lover, who plays the devil's own part in most approved Mephisto-like fashion, who sings with rare skill as well as sonority of voice.

The Royal Orchestra played superbly, and the entire ensemble was excellent under Dr. Muck's careful guidance. Tetzlaff's mise-en-scène was of course beyond cavil as usual, but the *cadre* of the Royal Opera House stage seemed a bit too large for this little opera.

The real novelty of the evening was Moritz Moszkowski's phantastic ballet *Laurin*, which after a good long while of preparation was brought out with the most elaborate and most gorgeous of mechanical and decorative outfit and expensive mise-en-scène, and which after all proved little more than a *succès d'estime*. The reason for this comparative, not to say unqualified, failure must be sought in the lameness of the action, which, though excellent in idea, is made ineffective and very nearly tedious by being drawn out into three acts, and second, in the fact that Moszkowski is musically a pumped out and now nearly dry fountain.

In this entire ballet of three acts, which lasts nearly two hours and a half, there is only one really good piece of music, a sarabande, which is a clever imitation of an old form, and one ballabile or bachannale, which has a catching waltz movement. All the rest of the music, obstreperously orchestrated, with vain attempts at flying up to dramatic grand opera and the dullest and most conventional patches of musical padding, is dreary. There is not an original thought to be found in the entire score, and the ideas which are worked over and over are frequently so banal, and at the very close of the ballet so trivial, that one is led to wonder how a musician of taste and of reputation like Moszkowski could ever have descended to so low a level as to select them for pilfering purposes.

As for the idea of *Laurin* it was poetically taken up by the late Emil Taubert and is founded upon an old German fairy tale. Emil Graeb, of the Royal Opera, elaborated, after Taubert's death, the poem into a plot for a ballet, which in three acts and six tableaux tells scenically the following story: *Dietleib*, master of Steyer, is ready some beautiful day to go out hunting with his friends and guests. His sister, *Similde*, tries to prevent him because she has had bad dreams which foretell of a misfortune. *Dietleib*, however, does not mind her and goes hunting. A great storm arises and the host and his friends return only to find that in the short interval of their absence the dwarf king, *Laurin*, has stolen the beautiful *Similde*. *Dietleib* and the men, among whom is *Wolfhardt*, the lover of *Similde*, start out in hot pursuit. These knights first come to *Laurin's* fabulous rose garden, situated in the Dalmatas, where they encounter, fight and conquer *Laurin*, but the king of the dwarfs lures them into his palace, and at a feast, by means of strong liquor, gets them into his

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power. *Laurin* is making love to *Similde*, but, of course, in vain, although he makes more costly presents to her than were displayed at the wedding of Consuelo Vanderbuilt in New York. Woman like, however, she pretends to be pleased and to yield, on which occasion she deprives the bamboozled dwarf of his wonder achieving horn. This horn (usually in F) the faithful little imp *Grisel*, who loves *Similde* in his own inoffensive way, takes and by means of its powers smashes the gates of the tower in which the knights are imprisoned. Too late does *Laurin* discover that he has been robbed and fooled, a victim of the panel game. In his fury he orders up two ice giants, the like of which Nansen did not find even on the North Pole, and they take *Similde* and carry her upon a glacier, where she is to die of cold and starvation. There the knights, led thither by the faithful *Grisel*, find her, but life has already fled. Of course the ballet cannot end and the curtain cannot fall upon this scene of desolation, so the Goddess of Love (*Frau Minne*, as she is called in German) bursts in upon the proceedings from the midst of the glacier, resuscitates the girl and leads the procession back to *Dietleib's* castle, where they are all received with hurrahs.

As far as the outward representation of this drama without words is concerned, I can safely say that I have never seen anything more beautiful in the way of decorations, costumes and general mise-en-scène, especially light effects, than this *Laurin* at the Royal Opera. Brandt has surpassed himself in the scenic stage arrangements, and the scenery, painted by Quaglio, Wagner, Bukacz, Professor Brückner, of Coburg; Harder, and Hartmann, all is extremely beautiful and appropriate. The second tableaux, representing *Laurin's* rose garden, is fairy-like, beautiful; and not less so is the interior of the palace. The only slightly disappointing scenery is that of the glacier, which, of course, is also the most difficult one.

The principal part, that of *Similde*, was in the hands of our prima ballerina, Dell' Era, and she not only danced exquisitely (she always does that), but also in the way of pantomime she was as expressive and as telling as a person can be without words. Burwig, who is quite a well proportioned man, was wonderful in his *Mime*-like sprawling about as the dwarf king *Laurin*, and in the dance of the rose elfins Misses Urbanska, Deldiseur and Altmann greatly distinguished themselves. Little Lucy Schultz was so sweet as *Grisel* that, in the absence of any more original or entertaining music, I heard some one softly whistle *Linger Longer, Lucy*.

There remains for me to mention that the Royal Orchestra did excellent work under Musikdirector Steinmann's baton, and that from every view point therefore the performance was such as the authors could have wished for.

If, nevertheless, Messrs. Moszkowski and Graeb were not called at all after the first act, only twice after the superbly gotten up and highly effective ballabile which closes the second act, and with the most strenuous and quite apparent efforts of their many personal friends in the house, only twice after the third and last act, it is evident that *Laurin* proved more of a fiasco than a success.

Saturday evening we had the second musikalisch-dramatischer Vertrags-Abend of the two Misses Müller-Hartung in Bechstein Saal, with the kind and very efficacious assistance at the piano of our American composer-pianist, Wilhelm Berger. The hall was well filled with a swell audience, which shows that the two young ladies from Weimar are well liked in Berlin society. Of both nieces of the Hon. Carl Schurz I have written at length before; besides, the more important one of the two, the singer, Miss Julia Müller-Hartung, you may remember from her short sojourn in the United States, where she created a most favorable impression with her cultivated but by no means very flexible or sonorous mezzo voice and her thoroughly musical delivery of Lieder. Among her most successful efforts last Saturday night were Count Hochberg's charming song *Bitte*, Chaminade's madrigal, Bendel's *Neuer Fruehling*, F. Ries' *Seliger Glaube* and W. Berger's *Was*

Klappert im Hause so laut? which last named humorous song was vociferously applauded.

A little later on I heard at the Singakademie the Portuguese pianist José Vianna da Motta who was new to me. He has been in the United States, however, and so I need not go into details about him, the less so as he did not strike me as a very original or phenomenal pianist or composer. In the latter quality he appeared on the program with two Portuguese folksongs (love scene op. 9 in G, and *Vira*, a folksdance, op. 11 in D), both of which have nothing striking in themes and are harmonically treated mainly—nay, almost exclusively—in the tonic and dominant. A Portuguese rhapsody, also by V. da Motta, made me do mental amends to the memory of the late Abbé Liszt, so great did his Hungarian abominations, yclept rhapsodies, appear by the light of comparison with the product of the Portuguese.

Of his other unaccompanied soli I liked two preludes by Felix Blumenfeld (op. 17, No. 2 in A minor, and No. 4 in E minor), which were new to me and which I found interesting and novel in their harmonic progressions. They were also intelligently performed, and so was, for that matter, the Bach-Liszt G minor organ prelude and fugue, while the Schubert G major impromptu seemed to me lacking in elegiac tenderness of touch and expression.

Accompanied by the Philharmonic Orchestra under Professor Mannstaedt's direction, Senhor da Motta had played the Beethoven Emperor concerto before my arrival at the Singakademie, for which I was not very sorry, as I have of late been somewhat overburdened with too frequent performances of that work. At the close of the program, however, I heard another composition for piano, with orchestra, a Russian fantasia in B minor, by Napravnik, which had for me the charm of novelty. This was the only charm it possessed, for great admirer and believer as I am in the new Russian school, I must confess that if I had to listen to much of Napravnik's music I should probably turn insane at no very remote period. He has absolutely no thematic invention at all, and in the absence of it he takes some haphazard theme of a few notes compounded somewhere or somehow, and then he begins to drive that through all the paces, keys, inversions and evolutions he can perform with it, and by the time he gets through with it he has made such a hash of it and your nerves that you are glad the thing has stopped and the nightmare is over. I want very little Napravnik music, nor do I want that little long.

Now, I come to last night's ninth and last but one Philharmonic concert, under Arthur Nikisch's direction, which turned out to be the most successful one of the series so far given here under the popular conductor's baton.

I need only mention that for the opening number he trotted out that most reliable of all his battle horses, the Berlioz *Carnaval Romain* overture, and you will understand that Nikisch had the large and fashionable audience which had gathered at the Philharmonic at his feet from the very outset.

The second work on the program was the novelty of the evening, a symphony, op. 75, by G. Martucci, the director of the Bologna Conservatory. It is the work of an earnest musician, a close student of the classics, especially Beethoven, and a reverer also of the modern school, for it was he who brought out *Tristan* at Bologna. As the effort of so close a student and imitator of classic form and of the first Italian composer who has given the world a real symphony, the composition deserves to be listened to with attention and interest. But when the compiler of the program book, Dr. H. Reimann, goes so far as to compare this work in contents and in structure with the Ninth Symphony he is bound to prejudice us against it instead of raising our estimation of its value. With Beethoven's immortal work Martucci's symphony has the key of D minor, and a few, a very few, more outward than inward resemblances of construction in common, otherwise absolutely nothing. Dr.

Reimann's analysis so far as its introductory eulogy is concerned is simply ridiculous. Martucci lacks all of Beethoven's rugged strength and originality of invention, the stream of his being so small that in the two middle movements the Italian could not even get up a contrasting second theme, and thus Reimann himself is forced to admit after the weak intermezzo which takes the place of the grandest scherzo Beethoven ever composed that "here also every alternative is missing." Well, if that is so, why then this Beethoven comparison? Not even in orchestration, this usually strongest achievement of modern composers, has Martucci any qualities of importance or beauty, and even Brahms, whose strong point certainly is not instrumentation, could give the Italian points on this subject. No, the Martucci symphony is not a ninth symphony, and it was quietly listened to by the public with no outward marks of attention. Still I am grateful to Nikisch that he has made us at least acquainted with the first symphony so far written by an Italian composer.

For the lack of enthusiasm with which the audience naturally received this work they made up when it came to Mendelssohn's *Midsummer Night's Dream*; the overture, scherzo, nocturne and over well-known *Wedding March* made up the end portion of the program. All four pieces were performed with great finish, and in the last instance with great brilliancy, verve and rhythmical precision by the Philharmonic Orchestra. Nikisch was applauded most persistently after each, and especially warmly after the *Wedding March*, after which he received a sixfold recall.

The soloist of the concert was Prof. Leopold Auer, the excellent St. Petersburg violinist. When last season he gave us a hitherto unrivaled performance of the Tchaikowsky violin concerto a wish was generally uttered that he might be heard here also in the Beethoven concerto. The wish was granted this season, but I doubt very much whether to the satisfaction of Auer's well wishers, and I am sure not to the satisfaction of the cognoscenti. That Auer's conception of the work clashes throughout with traditions (I hold Joachim's to be the traditional one), I should not mind so much if only his own conception were musically eminent, broad, or even dignified. Such is not the case, and that it is lack of taste which is at the base of his reading is best shown in the trashy, quite out of the Beethoven style cadenzas of Auer's own construction which he interpolated and in which minor keys are predominating. It was also astonishing, and at the same time greatly disappointing, that a violinist like Auer should play so frequently and so awfully out of tune as he did, notably in the first movement, and that his technic was anything but flawless. For particulars on this subject please read Mr. Abell's column.

Mr. Auer will give a concert of his own here next Saturday night, when he will play three violin concertos, and I hope will do better than he did at last night's Philharmonic concert.

The program for the tenth and last Nikisch Philharmonic concert, on March 30, will embrace Wagner's *Faust* overture, Wilhelm Berger's *Gesang der Geister über den Wassern*, and Schumann's *Manfred* music, with the assistance of Siegfried Ochs' Philharmonic Chorus. This will be a welcome change from the ninth symphony, which so far used to be the everlasting closing piece for all big cycles of Berlin symphony concerts.

Although the opening sentences of the following letter just received from Mr. August Güssbacher are anything but flattering with regard to either my good judgment and impartiality as a critic or my modesty as a writer (for I am sure I should never publish what I had said at a critics' meeting about the work of any artist whatever), I herewith give you Mr. Güssbacher's letter in full as a criticism on Busoni's piano playing:

"MY DEAR MR. FLOERSHEIM—I owe you an apology. When you were in Dresden last fall you spoke incidentally of Busoni in the most unqualified terms of praise, commending especially his musicianship. Despite my respect

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for your judgment I could not help feeling that a personal preference had dimmed the critical ear. Then I read the several mentions of Busoni in THE MUSICAL COURIER with a most doubtful shake of the head, especially the one in which you related that at a gathering of critics in Berlin one (whom I guessed to have been you) made an unchallenged statement that Busoni was the greatest pianist of the present time.

"For my mental animadversion upon your criticisms and my skepticism last fall I wish to apologize.

"Last evening Busoni played at the fifth symphony concert of the Royal Orchestra. When I heard him a year and a half ago in Leipzig at the Liszt Verein concert (and rehearsal), at which he played the Liszt A major concerto, his stiff manner and hard, unsympathetic tone left no other impression than that I had heard another of the many piano hussars. But last evening there was a different kind of playing. A more wonderful growth or rather evolution in so short a time I have never known. It was piano playing of the most refined, of the highest artistic kind. Not one of the objectionable features of a year and a half ago remained. Though Busoni's artistic personality is not sympathetic to me, indeed rather repellent, on the other hand his musicianly qualities and technical supremacy commanded my unqualified admiration. He does not win his artistic battles (in my opinion) by an irresistible personality, but by shrewd calculation. Busoni is a calculator, but one of the most refined, successful and remarkable I have ever known. The results of his reasonings are always satisfactory and often almost entrancing. His Bach playing (first encore) is unrivaled. D'Albert, whom we all know to be a giant as a Bach player, must stretch his neck considerably in looking up at Busoni when he invades the little giant's domain. In Bach, strange to say, Busoni showed more subjectivity than in anything else—another proof, however, of his musicianship!

"Busoni has not the finger power nor infallibility of Rosenthal, nor the nuance of tone of Paderewski, yet he has more breadth than either, and in virility rivals Rosenthal. While performance for individuality is personal, and while the public's admiration for certain individualities is sometimes incredible, one must confess that from a purely pianistical view point Busoni at the present time has no superior, and if anyone were to assert in my presence that he is the greatest pianist I should be among those who would not contradict. I am obliged to you that by your criticisms you caused me to hear one of the most artistic pianistical performances in my experience, which otherwise I should have missed. Yours truly, AUGUST GÖSSBACHER."

On Saturday night, after the two concerts I had heard, I was a guest at the annual meeting of the friends of the American composer Arthur Bird and his charming wife. At their hospitable home I met Otto Lessman, my esteemed confrère of the *Allgemeine Musikzeitung*, and his wife, Dr. and Mrs. Heinrich Reimann, Director and Mrs. Groll-Engel, Director Morwitz, Mr. and Mrs. Conrad Ansoerge, Prof. Heinrich Urban, Mr. and Mrs. William Berger, Concertmaster Ludwig Bleuer, the Bismarck sculptor Harro Magnussen and his wife, Baron von Killisch, Prof. Dr. Kehrbach and wife, Lieutenant Freiherr von Tettau and his niece, Frein Wanda von Tettau, and several jolly artillery officers. Bombarding was kept up until long after the beginning of the month of March.

This year's meeting of the Allgemeiner Deutscher Musikverein will take place at Leipzig on May 29 and will last till June 1. O. F.



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All the high-class positions are now filled, and the few remaining ones are not of sufficient importance to make any material difference in the church music world.

Mr. Edward M. Bowman will continue as organist and musical director of the Temple choir of the Baptist Temple of Brooklyn, where he will conduct what is said to be the largest regular church choir in the world.

The largest and most influential Methodist Episcopal church in Newark, N. J., of which our late Ambassador at Berlin was a prominent member, are still undecided regarding the contralto position. The organist, Mr. George A. Bruen, one of the landmarks of the church, who has presided at the St. Paul organ for about thirty years, still remains. With him is associated Mr. Wenham Smith, one of New Jersey's foremost organists. Mrs. Orrie A. Taylor will be the soprano soloist, Mr. Thomas Bott the basso, and Mr. Leonard Auty, of New York, the tenor, which makes another metropolitan singer in Newark, N. J., this season.

Trinity Church choir, Newark, N. J., is still agitated. Miss Ada B. Douglass, its energetic and capable organist and director, has tried fully sixty five sopranos for the position now open. Mr. Harry Connors, a Belari pupil, also departs, and two good positions in that quarter are still open for trial of only very excellent voices.

Mr. Waring Stebbins remains as organist and director of the Emmanuel Baptist Church, Brooklyn. Mr. R. H. Stanley, the present baritone, goes to Dr. Bradford's church at Montclair, N. J., while Mr. William Howell Edwards, now singing at the Keap Street Baptist Church, Brooklyn, will succeed Mr. Stanley at the Emmanuel.

At old St. Mark's there is still a vacancy for tenor. As director and organist Mr. William Edward Mulligan is a competent and fastidious musician. His ideas vocally are for the refinement rather than the robust in art, making him a difficult though most conscientious man to deal with. His monthly organ recitals are given with warmth and coloring and the musicianly finish and style characteristic of Mr. Mulligan's best work. These recitals attract large audiences.

Miss Carolyn Cornwell, soprano, and Mrs. Edward Bray, the former contralto of the Memorial Presbyterian Church of Brooklyn, have both been engaged as soloists of the Reformed Church, Brooklyn Heights.

Miss Marguerite Hall, who is at present filling professional engagements in Boston, will continue at Dr. Terry's South Church for the third year, and Mrs. Laura Crawford will continue as assistant organist to Mr. William C. Carl.

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It takes a stretch of imagination to transport an organist from South Norwalk, Conn., to East Orange, N. J. Such, however, is the case of Mr. W. H. Humiston, organist, who leaves the Congregational Church at Norwalk to succeed Mr. Peck at the organ in Trinity Congregational Church, East Orange. Mr. Humiston brings with him most excellent credentials.

Mr. Max Treumann has been re-engaged for the second year at St. Agnes' Church, New York, and it is his pupil, Mr. Witherspoon, bass, who has the contract for the following year with the Brick Church.

A new aspirant for vocal honors this season is Miss Alice Merritt, who has been engaged as solo soprano of the Church of the Pilgrims, Brooklyn. She succeeds Miss Charlotte Walker, which is a sufficient recommendation of the capabilities of the new soprano. Miss Merritt leaves the Lee Avenue Congregational Church, Brooklyn.

Because of the inauguration of the men and boy choir under Mr. Warren R. Heddin's direction at the Church of the Incarnation, Mrs. Charlotte Wells-Saenger, the present organist, will resign to accept a similar post in the Rutgers Riverside Presbyterian Church. Mrs. Saenger is the wife of Oscar Saenger, baritone and vocal teacher.

Mr. William Glasgow-Greene, the possessor of an excellent bass voice, has resigned from his present position in the Grove Street Reformed Church, Jersey City, N. J., and on May 1 goes to the Warburton Avenue Baptist Church, Yonkers, N. Y.

When Mr. E. C. Towne, tenor, leaves St. James P. E. Church to go to the Madison Avenue Reformed he will be succeeded by Mr. Robert Slack, tenor, who hails from Denver, Col. Mr. Slack and Mr. Franklyn Wallace are the two singers from "foreign parts" who have, as strangers and without influence in New York city, captured high priced solo positions for the coming musical church year.

Dr. Charles H. J. Douglass, tenor, of Brooklyn, has made a good engagement with the Scotch Presbyterian Church of New York.

There is a great and increasing demand for pure high C tenors. Almost any good tenor who can read music can procure a lucrative engagement in a church choir this season.

Mr. Ellison D. Van Hoose has a tenor voice which will doubtless be justly appreciated in the Mount Morris Baptist Church, where he has signed for the following year, thereby leaving the First Collegiate Church, Harlem. Furthermore, Mr. Van Hoose is booked for the leading tenor rôles with the Hinrichs Opera Company, of Philadelphia, for next season.

MABEL LINDLEY THOMPSON.

Germany's Great Conductors.

THE eight men most prominently identified with the direction of great orchestras at the opera houses and in concerts in Germany, including German Austria, are those whose names are to be found in conjunction with their portraits on the front page of this number.

The original grouping is taken from the Berlin *Basar*.

Arthur Nikisch, the only one of the group who has been in this country, is at present conductor of the Gewandhaus concerts at Leipzig and director of the Berlin Philharmonic concerts, and one of the conductors of the Queen's Hall concerts in London.

Weingartner is conductor at the Royal Opera in Berlin, and the Symphony conductor in that city.

Mottl is the conductor at the Grand Ducal Royal Opera at Carlsruhe, and also conducts Symphony concerts at Queen's Hall; in Paris, and some of the Bayreuth performances, Levi and Strauss conducting the remainder at the latter place, where Hans Richter is also a great force. The

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latter conducts at the Imperial Opera in Vienna, Birmingham festival and London Symphony concerts.

Sucher is the conductor at the Royal Opera in Dresden. Muck alternates with Weingartner in Berlin, while Levi and Strauss alternate as the conductors at the Royal Opera in Munich.

These men are nearly all representatives of the advanced type of dramatic conductors, and tradition has been cast in the shade by their new and marvelous interpretations.

The force of their individuality has advanced the position of the musical conductor far beyond that of the former Capelmeister.

Music in Frankfurt.

FRANKFURT-AM-MAIN, March 5, 1896.

PROFESSOR HEERMANN, Basserman, Koning and Hugo Becker form a string quartet that will rank with the highest. Their work in the last chamber music evening was as flawless as one could ask of men likely at times to prove fallible. The finish with which every bar of Haydn's quartet, op. 16, No. 5, was given makes it impossible for me to give too much praise to them, and their efforts, supplemented by those of Herr Leimar and Herr Hegar, in the Brahms sextet, op. 36, are equally worthy of note. The Brahms sextet is seldom heard in concert, and is, I believe, the one about which Hanslick has written so rapturously, calling portions of it "inspirations." It surely is a masterpiece among its own kind and is well worth the study of every student of music.

At this same chamber music concert Herr Becker, with Herr Uzielli at the piano, played the first cello and piano sonata, op. 5, from Beethoven, revealing new and richer veins of musical thought in that composition. Of Herr Becker's great cello playing I cannot say enough, but I shall save adjectives for use in writing next week about his interpretation of his own cello concerto, which he is to play at the next symphonie, and which is highly spoken of as a composition of genuine worth.

Herr Felix Mottl, of Karlsruhe, directed a brilliant orchestral program in the Saalbau on Sunday evening, and Professor Heermann played the Mendelssohn violin concerto famously. He did it to the satisfaction of violinists of all factions, and that is saying much. His tone is large and very grateful, his technic ample, and every measure is played as by a musician of understanding and culture. Never will this concerto grow hackneyed if soloists like Professor Heermann have the interpreting of it. Frankfurt enthusiasm can run high, and it did so upon the conclusion of the concerto, and the soloist was brought before the audience eight times before they were sure that he would play no more. Herr Becker will have a chance at this same stock of enthusiasm next Friday.

The press speaks very well of the concert given in Conservatory Hall by Eugene Sandow, cellist, and Adelina Herms, "concert singer" (as she is termed in press accounts here). It was impossible for me to attend. While talking about Americans studying here a professor in Dr. Hoch's conservatory said to me: "Since you are from New York (an assumption which, fortunately or unfortunately, is not true) you will be interested in learning of the rapid progress of a New York girl, Miss Josie Hartmann, who is studying piano here." The professor went on to compliment this pianist highly upon an admirable technic and thorough musical understanding, saying she was in earnest in her work, and this earnestness told in her playing.

Miss Hartmann has played with credit to herself and her master at the conservatory recitals such works as the Schumann concerto and the B minor scherzo of Chopin; solos

that test not alone a player's finger dexterity, but require head and heart work as well.

I am confident that THE MUSICAL COURIER will always give space for words concerning the success of American students abroad.

HENRY EAMES.

Music in Dresden.

DRESDEN, March 9, 1896.

FERUCCIO BUSONI, the soloist of the fifth symphony concert by the Royal Orchestra, achieved an immense success on his first appearance here.

In our day it is a great delight to meet with such a genius in the pianistic line as Mr. Busoni, a musician by the grace of God, before whose interpretations all sorts of critical remarks grow dumb. The artist's strong individuality, personal magnetism and stunning virtuosity have been so highly spoken of before in the columns of this paper that no further comment on my part is necessary.

On this occasion we heard the Weber F minor concerto and Liszt's Spanish rhapsody. As encores Mr. Busoni gave the grand D major fugue by Bach, as I was told in his own arrangement, and Liszt's Campanella. To the Bach fugue he gave a breadth and grandeur of style which was simply overwhelming; the Steinway concert grand also contributed to the effect produced in a hall which is not especially favorable to a piano tone. Busoni, however, conquered every obstacle, and their joint success was complete. This high musical feast will surely live long in our memory.

The other numbers were a Mozart symphony and the well-known D minor Chaconna by Bach, arranged for big orchestra by Raff, which arrangement, however, neither public nor press were able to appreciate. The original version, for the violin alone, at least when played by Wilhelmj or Joachim, has a far greater effect. Schuch directed the orchestral selections. Hagen was the conductor of the accompaniments to the Weber concerto and Liszt's fantasia. The house was crowded from pit to dome. His Majesty King Albert and other numbers of the royal family attended the concert.

Another concert of great artistic value was given some days previous by Mr. Raimund von zur Mühlen. The famous Lieder singer almost surpassed all the big expectations with which his song recital was anticipated. His excellent accompanist, Mr. Victor Beigel, of Berlin, shared in the success of the evening. He was unique. The program comprised songs by Schubert, Schumann, Georg Henschel (Ballade, jung Dietrich), Brahms, J. B. de Lully (Bais épaïs), Tosti, an old French song called Pastorale; Pessard (l'Adieu du matin), H. Schmidt, Hirtenweise (nach einer Estuischen Volksmelodie) and R. Strauss.

The Pastorale and Hirtenweise were so furiously applauded that one hoped the singer would repeat them, but in vain. He gave instead other extras, thereby ennobling his hearers, who, at the end of the recital, refused to move from their seats for a long time. Beauty of voice resources, however, is not the means by which the singer captivates his audience; it is far more the truly musicianly Vortrag that speaks to our hearts. His gestaltungs-vermögen, the capacity of working up the climaxes of the compositions into a sort of architectural musical pictures, which seem to grow and develop before our very eyes, are equaled only by very few other Lieder singers. This sort of artistic reproduction ("nach dichten," the Germans say) gives his interpretations the character of an immediateness and subjectiveness in conception which stamp his performances as model ones. The exquisite technic, breathing, phrasing, &c., by which the singer so easily

overcomes the defects of his voice one scarcely thinks of, so perfectly has he them under control. About the delivery of the French songs there was quite a special "charme" which one cannot easily forget. The artist is sure of a very warm welcome in Dresden whenever he returns.

To refer to all the innumerable recitals which have occurred of late is not possible. Some also were of too little artistic significance to claim for interest outside Dresden. Some others were not very successful, for instance, the grand Wagner concert on February 13, which I did not attend on account of a Tristan performance in the Opera House to which I preferred to wend my way. Of this Wagner evening the criticisms in the papers were anything but favorable, the singer, Frau von Grumbkow, who sang the fünf Gedichte, was hoarse, the other lady singer, Frau Lizzie Sondermann, was indisposed, in bad voice or something was the matter, the chorus under Mr. Kurt Hoesele once set in out of tune, &c. All sorts of unprecedented misfortunes happened, so superstitious people really may believe in the bad luck of thirteen, for the concert took place on February 13, Wagner's Todestag.

In the Opera House the Tristan representation turned out in *Isolde's* favor, for Terese Malten—*Isolde*—was at her best. *Tristan* looked too much of a father—almost grandfather instead of a lover. *Kurwenal* (Scheidemantel) must be called first rate; the orchestra and the performance on the whole, under Schuch's baton, were exquisite.

Crowded to the utmost by an élite audience was the concert on February 20, given by two young ladies, Lalla Wiborg and Sophie von Jakimowsky, a Norwegian singer and a Russian pianist. Of Miss Wiborg's first appearance in Dresden on January 21, in the Philharmonic concert, I spoke at length in my last letter. The young lady also in her own recital justified the favorable opinions of her talent (both by public and press) on the former occasion. She displayed great control of her voice, noticeably in the French numbers. Her teacher, Miss Natalie Haenisch, may look with satisfaction on the success of her pupil, who was very well received—literally covered with flowers—by all her numerous friends in the hall.

Miss Sophie von Jakimowsky, the youngest pupil of Rubinstein, is already well known to the readers of this paper. The young lady since her début in Dresden under the guidance of her famous teacher has improved and will soon ripen into a first-rate star in the pianistic line. She is now recognized as an artist of unusual musical endowments, and on this occasion she even surpassed expectations. She gave an exquisite reading of the Schumann Études Symphoniques, for instance, not to speak of the smaller selections of the program. Miss von Jakimowsky is no conventional pianist, no virtuoso either incapable of small slips, but a musician in the best sense of the word, to whom virtuosity will always be "Mittel zum Zweck," not the Zweck itself. Her touch is full and rich, mellow, crisp and strong.

The young lady had a recherché program, which I here give in extenso:

Sonata appassionata, op. 57.....Beethoven
Aria aus I Puritani.....Bellini
Symphonische Etuden.....Schumann
Es war ein alter König.....A. Rubinstein
Vöglein wohin so schnell.....H. Kjerulff
Wiegenlied.....E. Krantz
Wie ist doch die Erde so schön?.....L. Hartmann
Moments musicaux, op. 94.....F. Schubert
Ständchen von Shakespeare.....Schubert-Liszt
Mélodie, F dur.....A. Rubinstein
Valse.....N. Rubinstein
Cantilena aus Cinq Mars.....Ch. Gounod
Berceuse de Jocelyn.....B. Godard
Les perles d'or.....F. Thomé
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EMMA THURSBY also testifies to the "inestimable value of my dear master's system, 'The Ten Commandments of Music.'"

CHRISTINE MILSON acknowledges the priceless worth of her instructor's (Maurice Strakosch) system.

LOUISE NIKITA writes: "To the simple, common sense system employed by my late master, Maurice Strakosch and his successor, M. Le Roy, I shall ever be grateful for whatever success I have obtained in the many countries I have visited."

Review by the late Dr. RUEFFER, Musical Critic of the "Times," London:

"Brief, singularly clear and absolutely free from padding, physiological or otherwise. The hints for voice cultivation and the system of daily practice comprising the 'Ten Commandments of Music' must be regarded as the concentrated extract of the teachings of a phenomenally successful master. The result of many years' careful observation, they are designed not only for developing, but also for keeping the vocal organs in the highest state of efficiency possible to them."

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A Field of Daisies, Album of Six Songs, Geo. W. Byng
Sunrise, I Love You So, A Leave Taking, Paston Cooper

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Cupid's Waits, Daisy Hope
Gentleman Joe, Barn Dance, Poika and Selection, Bond Andrews
La Gracieuse, Courtenay Winthrop
Flower of the Nile Waits, B. Helsor
Mlle. Baiser's Waits,

song recital in Braun's Hotel on March 11. Last year this union gave three concerts here.

August Stradel will also play in Dresden. Great things are reported about this eminent pianist, who has not yet been heard here. His program is highly interesting and not conventional: Les Funérailles, ballade, by Liszt; Beethoven, op. 27; concerto in A, by J. S. Bach; same. Schubert-Liszt selections, and by Liszt, nocturne in G minor, the legend François de Paule; two Paganini studies, &c.

Mrs. Amelie Joachim's vocal recital will occur on March 19.

The Vincentius Verein concert is fixed for March 21. Ferruccio Busoni will assist, which is very good news.

Mendelssohn's oratorio Paulus was produced at the Busstag church performance last Wednesday. The tickets were greatly in demand.

Adele Aus der Ohe, the distinguished American pianist, played at a court concert on February 28. Her selections consisted of the Bach-Tausig toccata and fugue in D minor, two Mendelssohn songs, nocturne by Chopin, op. 27, and Rhapsody No. 12.

In the Ash Wednesday concert in the Opera House the Symphonie Pathétique, by Tchaikowsky, was performed.

Clotilde Kleeberg gave a piano recital of her own on February 8.

Miss Catherine de Jatchinowska's Clavier-Abend took place in Braun's Hotel on February 7. The young lady, a highly talented pupil of Rubinstein's, was favorably criticised.

Franz Rummel will give a piano recital on March 28.

Tavernier, a young Italian musician, directed a new composition of his own, Spanische Suite, in one of the Trenkler symphony concerts. Tavernier is a pupil of Edo. Kretschmer and a student of the Dresden Conservatory.

All sorts of colds and illness have prevailed among the members of the opera personnel and the repertory in consequence was very uncertain. Romeo and Juliet, by Gounod, has now been put off on account of illness. Lucia di Lammermoor is expected as soon as Miss Wedekind has recovered from her cold.

A. INGMAN.

Vanderveer-Green's Success.—Mrs. Vanderveer-Green, the contralto, has been adding to her laurels on the Albany concert tour. Following are some recent press notices:

Mrs. Vanderveer-Green may be said to have an established place in the affections of Rochester audiences, having won it at her former appearance in this city, and made it doubly secure last evening. She sings with consummate taste, pure musical feeling, and with graces of expression that leave nothing to be desired. Her tone production is the triumph of a perfect method, applied to a voice of rarely beautiful quality. Mrs. Green's singing is a pleasure and a satisfaction to the musical ear, and a gratification to all who come within its influence. She was recalled after each of her program selections.

The concert altogether was a treat from the first to the last number. Madame Albani and Mrs. Green were recipients of some beautiful flowers from admiring friends.—*Rochester, N. Y., Democrat and Chronicle, March 17, 1896.*

Marie Vanderveer-Green charmed and delighted everyone, scoring a positive triumph. This singer captivates the eye before entrancing the ear, and while looking at her it would not be easy to imagine any but a beautiful voice emanating from so sweet and winsome, so lustrously beautiful a face, framed in its clusters of rich dark hair, which seem to deepen the liquid depths of her eyes. "More than common tall," in good sooth "divinely tall," Mrs. Green possesses a magnificent stage presence, a regal dignity, soft toned by an exquisite graciousness, an indefinable, indescribable archness of manner and a quick responsiveness that readily lends itself to the sentiment of the song she sings. Her voice is of good range, sympathetic in quality, full toned and possessing the resonance of a bell; it is rich in the lower register and clear in the upper notes, while the singer uses it with an absolute ease and positive accuracy that denote the highest cultivation with the best results. Her enunciation is perfection, and in method and style this vocalist is unquestionably one of the most accomplished and finished artists ever heard in Rochester. Her reception last evening was cordiality and commendation personified, assuring unqualified success whenever good fortune again favors this city with a return engagement.—*Rochester Herald, March 17, 1896.*

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CINCINNATI, March 21, 1896.

THE Musical Festival Association has at last announced its complete programs for the coming May festival. The five evening concerts will be devoted to the great choral works; orchestral and solo numbers will be confined to the two matinees. Some 1,800 season tickets have already been subscribed for.

The choral works will be given as follows: Tuesday evening, May 19, Handel's Judas Maccabæus, with Mme. Lillian Nordica, Marie Brema, Mr. Ben. Davies, Mr. Watkin-Mills; Wednesday evening, Tinel's St. Francis, with Madame Medora Henson, Mr. Ben. Davies, Mr. George J. Hamlin, Mr. D. Ffrangcon-Davies, Mr. Plunket Greene, Mr. Watkin-Mills; Thursday evening, Saint-Saëns' Samson and Delilah, with Marie Brema, Mr. Ben. Davies, Mr. D. Ffrangcon-Davies, Mr. Watkin-Mills, Mr. Plunket Greene; Friday evening, Goring Thomas, cantata, The Swan and the Skylark, with Marie Brema, Mrs. Corinne Moore-Lawson, Mr. Ben. Davies, Mr. D. Ffrangcon Davies, Mr. Watkin-Mills.

Sousa gave two concerts at the Pike Opera House last Monday. There was a struggle at the box office for a chance to buy standing room tickets. The evening audience is said to have been the largest in the history of the venerable theatre.

Sousa has a band of remarkable qualities. His bass instruments are particularly soft and pliant; they have something of the velvet quality characteristic of the French brass. His clarinets, with the exception of the leader, could stand improvement.

The soloists at the Sousa concerts were Miss Myrta French, a coloratura soprano, with a voice of fresh, agreeable quality, and Miss Currie Duke, violinist. Miss Duke has made some advancement since her last appearance here.

Sousa's ambition is soaring to string orchestras, operas and oratorios.

"Four weeks from to-day," he said after the afternoon concert, "my new opera El Capitan will be brought out in Boston by the De Wolf Hopper Company. I have a letter from the manager, in which he says the first and second acts have produced a delightful impression and that they have great hopes for complete success."

"I have in shape now an oratorio founded on the Acts of the Apostles, which I hope some day to produce. It is in two grand divisions. One deals with the Crucifixion and the second begins with the command of Christ to His Disciples to go into all the world."

"I am sorry that my name is so closely connected with my marches, for my compositions cover every field of effort, march, waltz, opera, oratorio. I have hoped that my highest and best work is to come."

"I have written works that I know are grammatically correct and whose melodies are healthy, and those are the two great desiderata in criticising a composer's work. Some critics may say that they do not like my composition, but they cannot apply to my detriment the just criticism of correct grammar and healthy melody. A man may write a story that is correct in its grammar and its theme

healthful; that is, he does not draw upon unreal conditions to build his story, and so he has written a good novel. You may say you do not like it, but you cannot say it is a bad or poor novel."

The above ingenious defense is almost a literal copy of Mr. Sousa's words.

Apropos of criticism, a most singular proceeding is about to take place in the councils of the Orpheus Club. One of the charter members of the club was overheard making some adverse criticisms on the club's last concert. The board of directors thereupon held a meeting for the express purpose of impeaching the critical member. The latter defended himself by saying that he had brought forty subscribers to the club, and that he considered that he had some responsibility in maintaining the standard of the concerts. According to the latest report the discriminating charter member will be dismissed.

There are startling rumors at the College of Music. Since Leandro Campanari, head of the violin department, handed in his resignation he has discontinued his orchestra class. Mr. Van der Stucken took it up. Whereupon Mr. Campanari forbade his violin pupils to play in the students' orchestra. If the latter does not change his position it is not impossible that the president and dean take measures to dismiss him from the college before the expiration of the academic year, on the ground that he is "working against the best interests of the college."

The Three Spinners, an original comic opera in three acts by Sol. W. Brady, of this city, first saw the footlights at the Pike last Tuesday. It was given by a cast of amateurs.

The program of the winter Symphony concert given yesterday and repeated to-night was:

Overture, Oberon.....Weber
Symphony No. 4.....Schumann
Piano concerto in A minor, op. 16.....Grieg
Siegfried Idylle.....Wagner
Rhapsody No. 2.....Liszt

The program was one to bring into sharp relief Mr. Van der Stucken's personality as a conductor. Mr. Van der Stucken delights in contrasts of color and of rhythm, in mighty climaxes and in well maintained *demi-teints*. He reads through his own glasses and rarely through those of tradition.

Sometimes his reading startles, even shocks, but often it leaves a remarkably vivid impression. Yesterday's program was particularly suited to the conductor's personality. The poetic delicacy of Oberon, the blending of colors in Schumann and the savagery of Liszt's Hungarian Rhapsody found a keenly sympathetic interpreter.

The Cincinnati Orchestra has rarely, if ever, been heard to better advantage than in the romance of Schumann's symphony.

Those who remember the performance of the symphony at the first concert of last year's series will appreciate the remarkable advance in firmness and in the balancing of the different groups of instruments that has been made since Mr. Van der Stucken's advent in this city. The Siegfried Idylle was delicately, almost too delicately, done. The rhapsody was played with a spirit of fury and sharp contrast that would have delighted a Magyar audience. The cumulative climaxes were wrought with irresistible energy. Miss Minna Welsler was the pianist.

Miss Welsler has temperament and individuality. But Grieg did not seem to arouse them. As an encore a Mendelssohn song without words was charmingly given.

ROBT. I. CARTER.

Later.

CINCINNATI, Ohio, March 23, 1896.

The Musical Courier:

Campanari has receded from his position at the College of Music and has consented to conduct the students' orchestra, the program to be submitted to the dean for approval.

CARTER.

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Adelina Murio-Celli.

ON Thursday evening last, the 19th inst., Mme. Murio-Celli-d'Elpeux celebrated her birth anniversary at her residence, 18 Irving place, by a delightful reception and musicale to her numerous pupils and friends. The eminent and popular teacher received her guests in a perfect garden of plants and flowers, all sent her by pupils, old and new. Among them was a charming bouquet from

program, the accomplished teacher having made herself equally popular as a writer of songs. One song, Mignonette, dedicated to Adelina Patti, remains a favorite in the diva's repertoire. Many prominent professional musicians added their services to the entertainment, which passed off with much pleasure and éclat. One of the most delightful numbers was a transcription for piano by F. T. Dulcken of Mme. Murio-Celli's song The Messenger Bird.

The services of Mme. Murio-Celli in the cause of vocal

talents which have won for them fame and prosperity have been solely developed by Mme. Murio-Celli in America.

The world of music in Europe and America well knows Emma Juch. Born in Vienna, she came almost an infant to America in 1864. Her strong musical talent was early evidenced. After a period of study with Mme. Murio-Celli she was heard by Colonel Mapleson at an operatic concert given by her teacher and immediately received an excellent offer. She accepted, studied rôles with Mme. Murio-Celli,



MARIE ENGLE.
MINNIE DILTHEY.

EMMA JUCH.
MME. ADELINA MURIO-CELLI.

AMANDA FABRIS.
NELLA BERGEN.

Marie Engle, sent to her teacher from Detroit, where the singer is with the Abbey & Grau opera forces. The flowers were accompanied by a telegram which ran, "Many happy returns of the day and much love.—MARIE ENGLE."

Mme. Murio-Celli's reception served to show the esteem and affection in which she is held by a large circle. Several of her pupils sang, all showing careful, judicious training. Among those of prominent ability should be mentioned Miss Rose Gumper, soprano, who sang Dell'Acqua's Villanelle in a finished manner, and Miss Broadfoot, contralto, who gave a Rossini aria with much charm and style, as well as pure warmth of tone. Several of Mme. Murio-Celli's own vocal compositions were included in the

art in America demand not only grateful recognition, but emphasize strenuously the mistake in vogue of forsaking home training and going to Europe to study, when not only as good but often better results can be obtained in America. Of this Mme. Murio-Celli's studio is a potent example. Direct from her training some of the most finished artists in their genre have stepped on to a successful career on the stage. Having begun her own life as an operatic prima donna, Mme. Murio-Celli not only understands the art of vocal training, but is thoroughly familiar with operatic repertoire and stage methods. The group of well-known artists whose pictures surround that of their gifted teacher on this page are all proud to admit that the

and went abroad to sing leading rôles with the Mapleson Opera Company at Her Majesty's Theatre, London. Her return in Italian opera to the Academy of Music, New York, under Mapleson's management is well remembered by all who had the good fortune to hear her at the time. Subsequently she made a three seasons' tour with Theodore Thomas, singing with Nilsson and Materna and alternating with Nilsson in the rôle of *Elsa* with signal success. Following this Mlle. Juch organized her own opera company, in which her lovely voice and artistic work in a large repertoire charmed some of the largest and most cultivated audiences throughout the United States.

Since then Emma Juch's pure and finished work with

symphony and philharmonic societies, in oratorio and in Wagner programs, in New York and the other leading cities of America, is familiarly known. She married recently, before reaching the prime of her gifts, ex-District Attorney Wellman, of New York, and after a partial rest is now identifying herself with the musical life. She has resumed oratorio and prominent work with the Thomas Orchestra. Mme. Murio-Celli may well be proud of her admirable artist pupil. In 1889 Mme. Murio-Celli, at a heavy expense, which ran into four figures, had the remarkable enterprise to bring forward a class of her operatic pupils in the Academy of Music, New York, in conjunction with the troupe of Colonel Mapleson. The pupils were heard in acts from several operas, and availed themselves of their opportunity with a success which redounded brilliantly to the honor of their teacher, and opened to themselves the path of operatic engagement and success. Such a venture could only be made by a teacher thoroughly confident of the work she had accomplished; and the generosity of Mme. Murio-Celli in enabling her pupils to be thus advantageously heard made something of a landmark in the publication of vocal progress in America.

Marie Engle, the prima donna leggiera, this season with Abbey & Grau, is a Chicago girl. She studied solely voice and operatic repertoire with Mme. Murio-Celli, and under the baton of Arditì made her first public appearance with other pupils at the Academy of Music in 1885, assisted by members of the Mapleson Company. She was at once engaged by Mapleson, made her debut in San Francisco, went thence to Her Majesty's Theatre, London, and remained two seasons between London and the provinces, after which she engaged with Sir Augustus Harris, with whom she remained until last November. Her return to New York opera this past season has been most welcome. Metropolitan Opera goers were all charmed with the flute-like quality of her voice and absolute purity and accuracy of her vocalization. She is an equal favorite in the provinces, and another pupil of whom Mme. Murio-Celli is justly proud. One of the prettiest pictures in Mme. Murio-Celli's studio bears the inscription, "To my only teacher, from Marie Engle."

Amanda Fabris is another Murio-Celli pupil, and an excellent artist, well known here and abroad, who made her debut at the Metropolitan Opera in 1887 under Theodore Thomas. In 1889 she joined the Carl Rosa Opera Company in England, with which she remained four seasons as one of the leading prima donnas. Miss Fabris has a repertoire of about twenty-five grand operas, in all of which she has sung with marked success. The picture presented of her is taken in Erminie, Miss Fabris having temporarily forsaken grand opera two seasons ago to join Francis Wilson in comic opera. Her superior voice and style naturally won her an unqualified success, but it is now rumored that the singer will sail for Paris in the early summer to sing at the Opéra Comique. The entire musical education of Miss Fabris was acquired at home, and the accomplished artist is more than grateful to her loving and devoted teacher, Mme. Murio-Celli.

Miss Dilthey, another American prima donna who received her entire vocal education from Mme. Murio-Celli, was born in Brooklyn, of German parents. She has a most beautiful coloratura voice, which she uses with extreme taste and finish. Heard at the same time with other pupils, at the Academy of Music, with the Mapleson Company, she was engaged promptly by the American National Opera Company. She then sailed for Europe, bearing letters of recommendation to Pollini, who at once engaged her for three seasons in Posen, Berlin, Hamburg and other German cities. As soon as her contract with Pollini expires she will join the forces of Sir Augustus Harris, London, and it is to be hoped that the American public will soon have the opportunity also to hear her again. In Hamburg her *Astraffamente* created a sensation.

Mrs. Nella Bergen is a young Brooklyn woman who first made her debut in concert in New York and prominent cities of the East with distinguished success. The late P. S. Gilmore realized her drawing attractions and took her on his latest tour, when she made quite a furore in Chicago and Cincinnati. Since then she organized an operatic company of her own for the Eastern States and has given away much profit to charity. She is the wife of a wealthy Hartford manufacturer, but her love for the stage has induced her to accept offers for light opera, and she is at present under the management of Stevens in the Fencing Master, in which she replaced Laura Schirmer. Her sole vocal education has been obtained from Mme. Murio-Celli. A handsome presence and a fine, pure, vibrant dramatic voice are better adapted to heavy rôles in grand opera than anything else, should she ever decide to make the venture and try her chances on the grand opera stage.

This list of prominent artists, which will be largely supplemented by the present class under Mme. Murio-Celli's tuition, is a remarkable product from one studio. It brings home decisively to parents and guardians of pupils in America the futility of sending them abroad when success, artistic and financial, has so consistently attended the efforts of so many singers whose sole instruction has been received here.

Mme. Murio-Celli's success has been pronounced and

progressive, and the one particular wish expressed on her anniversary on Thursday evening by pupils and friends was that she may be able to maintain her sphere of usefulness for many a birthday far into the future.

The Vocal Science Club.

II.

HITHERTO there has been a remarkable failure on the part of the singing world to make a very important distinction and to recognize a very important fact. The distinction is that between the production of a tone, which is purely a matter of science, and the doing and saying something with it, which is purely a matter of art; the fact is—the absolute dependence of this art of singing upon this science of tone production. Indeed there has been such a dread on the part of that lovely, unreasonable maiden called Art, lest perchance she might get a speck of the supposed dry dust of science on her beautiful white robes, that she has run away from well nigh everything that has had a taint of logic or reason in it. And it is precisely because we have failed to apply scientific methods to a scientific subject—in an age of science; because we have been guided by authority and tradition—in days when it is required of people that they give a reason for the faith that is in them; because we have not had an accurate knowledge of the causes of that which we have been trying to produce—in a time when an effort to get at the causes of everything and to change existing conditions by working at those causes is characteristic of all lines of work that are successful—it is for these reasons that in the first part of this article there appeared the statement that the prevailing methods of training the voice would but naturally lead to the failure there portrayed.

That method which is most common and least scientific, as it attempts to mold an effect with absolutely no attention to its cause, is imitation of tone. If it be true that many teachers are teachers because they have failed as singers, it is certainly rather hard on the pupil to have to imitate them. No doubt imitation may be of great value as an aid if you can get the right thing to imitate, but it is maintained that as a basis of work it is unscientific and inadequate. How much so may be suggested by the history of the rise and fall of the tremolo. In attempting to imitate the real vibration in every great singer's voice the imitators very easily fell into something absolutely different but sounding a little like the real thing and far more easily acquired—a tremolo. This was the *fad* for some time, till people, seeing how ruinous it was to the voice, very sensibly became disgusted with it. Now people are so afraid of any vibration, lest perchance it may be the dreaded tremolo, that as a consequence of applying the method of imitation we have arrived at a point where we pinch nearly all vibration out of the voice. This is only one of many instances of the bad results of imitation and shows the dangers of that method.

There are methods, however, in which some attention is given to cause. Pupils are sometimes fortunate enough to be told to do definite things, such as to raise or lower larynx, tongue or palate. But this, as shown by the difference of opinion as to whether it is best to raise or lower, is done with little or no knowledge of the offices which those parts and the muscles used in moving them were fitted by nature to perform. And, what is even worse, the teacher if asked for his reasons in any given case would either have to resort to the answer of a certain famous European teacher, "It is not necessary," or in most cases could give no better one than that such and such good singers had done this thing, and this, without any knowledge whether the fine tone was produced by such action, without any reference to it, or in spite of it. No wonder that such a haphazard way of working has resulted in failure!

Now it is submitted that the standpoint which should be made the basis of work in tone making, and which will surely be the means of greater success, is the standpoint which has brought success to every line of work in which such standpoint has been intelligently used. It is in brief this: Change the effect by working to change the action of the cause. But a mere working from the standpoint of cause is not enough. There must be an accurate knowledge of the causes. The whole complex vocal mechanism must be known, the exact position of the bones and cartilages, and the attachment and directions of the muscles, and then by an application of the laws of muscular action and of mechanics the proper action of the causes may be absolutely determined. This will of course necessitate much harder work and greater preparation on the part of teachers. It requires such accurate knowledge that a teacher can afford to allow a pupil to make—and even insist upon his making—the most disagreeable of tones for a time, tones which set the pupil, family and friends all wild, and can afford to lose one and even many more pupils, simply because he knows that some particular cause is beginning to act a little as it should, and has the courage that comes with absolute knowledge of truth to stand and even invite present criticism for the sake of the final effect. For let it be particularly understood that an intelligent ear must recognize and accept as good the inter-

mediate qualities, no matter how unpleasant, being, as they are, the temporary expressions of necessary steps to the final development.

The teacher of the voice from this standpoint must know more about the anatomy and physiology of the vocal mechanism than even an ordinary first-class physician; in fact, the adoption of this system will do away in great measure with the fact of failure, and that such adoption can be more easily obtained through organization than by individual work has led to the Vocal Science Club. Its members are entirely of those who are studying the voice from this scientific standpoint and have had a practical demonstration of the theories here advanced. Its purpose is twofold. (1) To obtain by means of (at present weekly) discussion and illustration an accurate knowledge of the causes of voice and the means of gaining correct conscious, individual and combined action of these causes. (2) To spread such knowledge wherever and whenever possible. For the purpose of aiding in the latter object there is an associate membership, with the usual burdens of such generally imposed upon people and the few benefits, except such as may come from the consciousness of helping on that which will increase the sum total of happiness in the world. The meetings of the club will be reported from time to time, in order to make more definite the merely general idea which this article can give of the meaning of that strange, new term, "Vocal Science."

In any reform involving a radical change and, of course, great opposition, there is need of the combined organized effort of all the minority. It is not supposed that the members of this club are the only ones who have thought on these lines. All who believe in this standpoint of course are asked to join in the work. If the results reached in working from this standpoint are different in any case the club is ready to give up anything in which it can be proven wrong. Of course the same spirit is required of others. There is nothing, however, which it dreads less than investigation. As to those who are of the opposition, the club is very ready to argue with them amicably. But time cannot be wasted on those whose beliefs are founded not on their intellects, but on their emotions. It is not reasonable to hope that a man that cannot give reasons for what he believes will change his belief for the reasons you give him.

It is believed that there is no other way than that discussed in this article to bring about what surely ought to be the ideal of everyone having the best interests of singing and singers at heart, namely, a vocal profession which, like the legal and medical professions, shall be founded on a solid basis of generally accepted scientific truth, and like them shall have a code of ethics that will do away with all these petty jealousies and bickerings which now do so much to lower the profession in the general esteem. And, it is hoped, must be a tone specialist.

Had those seekers after vibration gone to work from this scientific standpoint, and instead of trying to imitate the effect had studied the vocal mechanism and found out precisely what are the causes of vibration, and then had made the causes in their own throats act in accordance with the laws thus found, the result would have been without any doubt a tone vibrant like the great singers, and not the harmful tremolo; for put forth a like cause and you are bound to get a like effect every time. This is an absolute law of the universe.

How else than by such an accurate analysis of the causes of voice can it be known which of two contending teachers is right? The only answer to such a question is to be found, not in speculation or imagination, or in the word of any one teacher, but the vocal mechanism in itself.

Now just as the question how the causes should act is answered by the causes themselves, in like manner is found the answer to the question how the causes can best be acted upon. A study of the muscles of the throat discloses the significant fact that they are all striped muscles, and therefore voluntary, *i. e.*, can be controlled by the will. Without dwelling upon the point that having been made voluntary they may have been intended for voluntary action, does it not seem sensible to adopt this means which nature has so kindly furnished? Can any better way be suggested for acting upon the causes than by gaining control over them. Great ingenuity would of course be necessary to devise means of getting this control, but it has been absolutely proven that it can be gained by anyone of ordinary intelligence, and probably in shorter time than is ordinarily expended in efforts at placing the voice by other means. The objection to this, that a continued thinking about muscles is not conducive to good singing, is not well made, for on this point there is no difference of opinion. Let it be remembered that we are now concerned with the science of tone production, which necessarily precedes the art of singing. When the time comes for real singing, the new muscular action will be as natural as was the old.

It is submitted that this method of work is good in that it gives a pupil something definite to do, in that it makes him work more intelligently, as it gives the reasons for all that he does, in that it is working on lines at least suggested, if not absolutely commanded, by nature.

A firm conviction of the truth of what is contained in this article—firmer in those who have thought most deeply on the subject—and the further conviction that the time will soon come when the practice of the vocal profession too, having, as a deeper consideration of the subject will show it has, such an influence on the public health and general public welfare, will be limited by law strictly to those who have shown by examination an accurate knowledge of the way in which they are trying to train is produced.



BOSTON, Mass., March 22, 1896.

LAST night was the end of a three weeks' run of An Artist's Model at the Hollis Street Theatre, and a three weeks' limping of His Excellency at the Tremont. The "comedy with music," as Mr. Owen Hall describes his piece, packed the Hollis by night and at the matinee; the operetta by Gilbert and Carr was played to scanty houses.

You have seen the pieces, and you are able to say whether the verdict of Boston was just.

Was the success of An Artist's Model due to the charms of Miss Studholme? I doubt it. She is a good-looking woman, it is true. She has the beauty of health and fine animal spirits. But she can neither sing nor dance. Her delivery of "Umpty-Umpty Ay"—for this delightfully witty song with bladder accompaniment was restored to An Artist's Model—was ineffective. To me the feature of the performance was the delicious slyness of Christine Mayne, who took the part of the ex-milliner and said naughty speeches as though she were inculcating lessons of virtue in a Sunday school of bright little girls with pink sashes.

Now it is true that the music of Dr. Carr is compounded after a familiar prescription; it is also true that the second act of Mr. Gilbert is a trifling, foolish banquet of humor; but how admirably was the piece performed! Ethel Sydney as *Thora* is a constant delight to the eye, and Miss Aylward as her stage sister is a fine specimen of a healthy girl. Miss McIntosh did not so completely enwrap me. Then there is Violet Dene, the sister of Cissy Fitzgerald, to me a more graceful and skillful dancer and a prettier girl than the more famous supreme Mistress of the Wink. Is not Mr. Le Hay amusing? Is not Mr. Cairns James a jester of agreeable dryness? But the public did not bow to His Excellency, it went in battalions to the Hollis.

Mr. and Mrs. Max Heinrich gave a recital the 16th in Steinert Hall. He sang four songs by Schubert, and songs by Mendelssohn, Mackenzie, Gounod, Horrocks, Foote, Stanford, King, Johns. Mrs. Heinrich sang five songs by Franz, and songs by d'Albert, MacDowell, Chadwick and Kelley. There were also duets of Goring Thomas and Mozart (Magic Flute).

It was a sloppy night, and the hall was not well filled; yet I doubt if Mr. Heinrich ever was in happier vein. His art is his own. There are baritones in Boston who at times try to imitate him, but they succeed only in copying certain characteristics of tone production which would be frowned upon by the pedagogue. His better characteristics are not to be imitated. He possesses rare and vitalizing qualities. He seizes the one great point of a song; he does not try to make every note tell; he realizes the necessity of a climax. He is a tone impersonator.

Living a full life, he is acquainted with human nature, its noble and grotesque emotions, its contradictions and paradoxes. A drinking song, the boisterous ditty of a malt worm, with rheumy eyes, excites his thirsty imagination; the next minute he will sing of birds and spring, and for once the spectacle of a full grown man in vocal spring fever is not ludicrous; or he will make his way gently to a woman's heart, and bring to her face the happy blush of hope or the tear of recollection. Thus even now does Mr.

Heinrich make me sentimental. When I think of him in the disillusionizing half hour between awaking and morning coffee I am willing to hear the pedant's objections to certain violations of vocal art, but when I hear Mr. Heinrich I am conscious of the effect; the means are secondary. I know of no man in this country—I repeat this even if Mr. Henschel has already been interviewed by the custom house officers—who is the equal of Mr. Heinrich in the full presentation of the intimate spirit of a song.

Although Mrs. Heinrich was not fully mistress of her voice, she sang with her customary taste and intelligence. Kelley's Lady Picking Mulberries was given with appreciation of its irony, and the performance of MacDowell's Blue Bell was as dainty as is the capricious thought itself.

Mr. Heinrich Schuëcker, harper, assisted by Mr. Molé, Mr. Hoffmann and Mr. Rosé, gave a concert in Steinert Hall the 17th inst. The program was as follows:

Trio for violin, 'cello and harp, F minor (MS.).....Spohr
(First time in America.)

Fantaisie for harp, op. 95.....Saint-Saëns
Rhapsodie Hongroise, for violin.....Auer
Serenade, op. 83.....Parish Alvars
Fregiera.....Rossini-Alvars
Casilda, fantasia for flute and harp.....Doppler-Zamorra

There was one harp to which I would have listened gladly, the harp made from the breastbone of the woman drowned by the bonny mill dams of Binnorie.

The strings he framed of her yellow hair,
Binnorie, O Binnorie—

Whose notes made sad the listening ear;
By the bonny mill dams of Binnorie.

To-day the harp is an orchestral instrument. On a Virginia plantation some Southern woman may hold it lovingly in her fair arms; looking at her you forget that the harp has not been tuned and you entertain a passion for arpeggios. But when a serious faced man, with arms decorously covered with flannel shirt sleeves, linen and black cloth, picks away solemnly, there is no illusion, there is no forgetfulness of actualities.

I pay willing and enthusiastic tribute to Mr. Schuëcker's musical accomplishments. To use a word that is almost hopelessly ruined by vile association, he is an artist from crown to toe. But the combination of harp and Spohr is one that should appear in the waiting room to the "lethal chamber."

Spohr tells us he loved the harp, and he also tells that he loved Dorette Scheidler, who played on it, so that he wedded her and for twenty-eight years he fiddled to her favorite instrument. Their first child died. She found consolation in the harp. It seems to me that a confirmed female harp player must be an irritating wife, yet Spohr adored Dorette, and from all accounts she was a sweet creature. But the eternal plunk, plunk, and plinkity-plink! Can't you hear Spohr saying, "Come, Dorette, play me that passionate andante that I wrote for you"? And the tinkle, tinkle entered his soul.

Now the piquancy of Saint-Saëns' fantasia attracts. It is as though the Frenchman had said "I'll surprise you; I will interest you, and by using only a harp."

Mr. Schuëcker, of course, played most admirably and he was recalled and recalled. Mr. Hoffmann displayed his technical proficiency and musical taste to advantage in the undistinguished piece by Auer, and the ensemble numbers were well given. The hall was filled with an applause audience.

The 17th also knew the second of the vocal chamber concerts in Association Hall. The *Herald* published the following review the 18th:

"This concert was given by a selected quartet, consisting of Miss Frances F. Crow, soprano; Miss Louise Rollwagen, contralto; Mr. Wilhelm Heinrich, tenor; Mr. Clarence E. Hay, bass. Miss Fannie Cliff Berry was the accompanist. The program consisted of the quartet Evening Blessing, by Dvorák; The Warning, a quartet, by Haydn; five songs for tenor voice, by Richard Strauss, sung by Mr. Heinrich; eight Maiden Songs for sopranos, by Von Fielitz, sung by Miss Crow; Poème d'Octobre, a cycle of five songs for alto,

by Massenet, sung by Mr. Hay; two songs for alto, by Bunggert, sung by Miss Rollwagen, and Spring and Love, a Leiderspiele, by H. Hofmann.

"The music, with the exception of that by the composer last named, was of a generally mournful and dispiriting nature, and bore heavily on its hearers. The effect was monotonous. The Strauss songs were more melodious than his other music that has been heard here led one to expect. They were expressively and pleasingly sung by Mr. Heinrich. The whole series of the Fielitz songs, with the exception of one, Say, Shall I Love Him, were dreary and dull. They were not sung perfectly in tune, and the vocal method and style of the singer are not to be unreservedly commended. Mr. Hay seemed to be suffering from a cold, and did not do himself justice in the Massenet cycle. Miss Rollwagen sang the two Bunggert songs sympathetically and with taste."

Miss Minnie E. Little gave a piano concert in Union Hall the 19th. She played pieces by Haydn, Couperin, Mendelssohn, Chopin; Chopin-Liszt, Pierné, Cui, Ten Brink, Heymann, Liszt. The program was an agreeable departure from the approved and conventional program of a young pianist, inasmuch as it did not include the Waldstein sonata, Schumann's Carnival and a Liszt dis-arrangement of a Bach organ fugue. Miss Little has well trained fingers, an agreeable touch and genuine taste. The pieces chosen demanded genteel smoothness or pleasing brilliancy rather than any exhibition of depth or passion. In spite of the fact that her nervousness induced her to rush several pieces at impairing speed, she made a decidedly favorable impression.

Miss Edmonds, contralto, sang songs by Weber, Gluck, Bullard, Nevin and Chadwick. Her sonorous voice almost always gives pleasure to lovers of tone, although she is inclined to drag tempo and indulge herself unmeaningly in the sforzato.

The program of the third concert of the twentieth season of the Cecilia, given in Music Hall the 20th, was as follows:

Salve Regina.....Haydn
Te Deum (Andante Solenne), op. 28.....Sgambati
Scene from Faust, op. 44.....Moszkowski
Noël.....Saint-Saëns

The Salve Regina might be written by any Schulz or Muller of a century ago. Lord, what dusty and dull music! Haydn undoubtedly took snuff at every ten measures when he wrote it. Music without religious or musical inspiration! No doubt it was made after the conventional pattern of its day; but was the Madonna, with her sacred joy, and woe and triumph, without meaning to the makers of music for princely and imperial chapels? To enter into the mystical atmosphere of mariolatry you must go back to the Netherlands and the great Italians.

Do you know anything about the origin of Sgambati's Te Deum for strings and organ? The piece was played at the Crystal Palace October 20, 1894; this is all I can find out about it. A piece that might well serve for festival occasion in church or as an offertory. A cantus of no great distinction is given to the strings; there is what the English are fond of calling "a moving bass," and the organ sustains, or it does not, according to the organist.

The program so far was Lenten, and the casual reader naturally thought that scene from Faust was the church scene. Tum-tum-tum! la-la-la! Our old friend the shepherd, who, as Miss Lang translates Goethe,

Quickly hurried through the throng,
And thrust a wench with elbows strong,
And manner most audacious.
The lively maiden turned about,
And cried: "Thou art a saucy lout," &c.

Mr. Clarence Hay, bass, and Miss Minniebell Smith, alto, were the satisfactory soloists in this incongruity, and the chorus sang as though it was glad to be out of church. The piece itself is of a common, pleasing nature.

Saint-Saëns' Noël was first given here in 1877 by the Händel and Haydn. It is the music of the young Saint-Saëns, with a love for Bach and an occasional wish to imi-

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tate him, with an individual feeling for harmonic progressions and instrumentation, and a hankering after the opera house (witness the trio). The melody is for the most part thin and forced and scrappy. A work that is already moribund.

The singers of solo passages at this concert, in addition to the two named, were Mrs. Genevieve Clark Wilson, Mrs. Homer E. Sawyer, Mrs. Brooks, Messrs. Smith and Townsend. Mrs. Wilson who, I believe, came from Chicago, has a pure, rather colorless soprano voice, which she uses for the most part with skill. She sang with ease and phrased with taste. Mr. Smith, the tenor at Trinity, made his first appearance here in an unimportant concert. His voice is a manly, sympathetic tenor, of generous range, with tones of even quality. He sang delightfully and modestly.

The chorus had little to do. The volume and the purity of tone were admirable. But why does Mr. Lang insist on the eternal accentuation of the first beat in each measure? Does he not realize that the bars are only a wretched contrivance for the sake of lazy convenience? He would not thus accentuate absurdly the text if he read it aloud; why does he instruct or allow the chorus to indulge itself in such an amateurish trick? Perhaps he has never noticed it. As the same vicious habit appears in the Apollo and the Händel and Haydn I am inclined to believe that Mr. Lang does not read a phrase as a musical sentence with proper vocal stress and punctuation. At any rate it is a pleasure to find that he is consistent in his duties and pleasures as conductor.

The program of the nineteenth Symphony concert was:
Dramatic Symphony (No. 4, D minor).....Rubinstein
Omphale's Spinning Wheel.....Saint-Saëns
Overture, Abu Hassan.....Weber
Hungarian Dances, Nos. 15, 17, 21.....Brahms

You know Rubinstein showed an unaccountable partiality toward his dramatic symphony. If you look over the score, you say "This page must be very effective; notice the use of the woodwind; what singular passages." Yes, but at the concert you do not hear them, for they are buried by the strings. The scherzo is undeniably a masterpiece—a long masterpiece. The first movement and the finale are long—terribly long—and they are not masterpieces. There is ingenious detail, but the tiresome repetitions, the interminable spinning out, the pages of dull padding—music for a Russian night. Rubinstein himself at Berlin, in '88, called the slow movement "poor stuff"; I shall not contradict him. Yet the cheap sentimentalism pleased the audience last night, for the movement was the only one that was followed by hearty applause. Would this symphony sound better if it were rescored? I doubt it, for the thematic material of the first movement and the finale is for the most part neither strong nor beautiful, and the slow movement is beyond remedy.

The symphony was, with the exception of a few slips in attack, finely played, and Saint-Saëns' fantastic orchestral wit was keenly relished, so admirable was the performance. The introduction of Weber's overture, with its 1811 idea of Oriental color, was an instance of misdirected piety, and the dances of Brahms chosen are not among his best.

PHILIP HALE.

Boston Music Notes.

BOSTON, Mass., March 21, 1896.

The friends of Mrs. Robert S. Bradley were invited to meet Miss Agot Lunde last Monday afternoon, and in spite of a fierce snow storm the two large rooms were crowded with guests. Miss Lunde sang several groups of songs, delighting everyone with her rich, brilliant contralto voice. Especially pleasing were the Norwegian songs, which she, of course, sang con amore, Norway being her native land. Miss Lunde, who is a tall, graceful woman, puts much dramatic force into everything she sings, seeming to feel every word. On Monday she had a most enthusiastic audience, who demanded the repetition of several

of the numbers sung. Some of those who were present were Mr. and Mrs. N. H. Cotton, Mr. and Mrs. F. H. Peabody, Miss Peabody, Mr. and Mrs. F. E. Peabody, Mr. and Mrs. S. A. Sargent, Mr. and Mrs. J. B. Greene, Miss Davis, Mr. and Mrs. S. Carr, Jr., Mr. and Mrs. L. G. Dubois, Mr. and Mrs. F. R. Allen, Mr. and Mrs. Geo. Mackay, Dr. and Mrs. M. Richardson, Mr. and Mrs. Wm. Endicott, 3d, Mr. and Mrs. Philip Little, the Misses Kimball, Rev. and Mrs. John Cuckson, Mr. and Mrs. John Lathrop, Mr. and Mrs. Spooner, Mr. and Mrs. C. U. Cotting, Miss Cotting, Mr. and Mrs. P. B. Bradley, Miss Bradley, Mr. Clayton Johns, Mr. C. J. Bacon, Miss Thatcher, Mr. and Mrs. Fred Guild, Mr. and Mrs. R. C. Dixey, the Misses Guild, Miss Endicott, Miss Frothingham, Mr. and Mrs. Devlin, Miss Devlin, Miss Faulkner, Mrs. Charles Hayden.

Mr. George W. Chadwick, Mr. Foote, Mr. Horatio W. Parker and Mr. Arthur Whiting, all warm admirers of Mr. Theodore Thomas, go to New York on a musical pilgrimage next week to hear the Thomas concert on Monday evening. Afterward they will entertain Mr. Thomas at the Players' Club.

Mr. Chadwick has just finished scoring an aria for baritone specially for Mr. Max Heinrich, who will sing it on the long concert tour he will make this spring with the Festival Orchestra. He has also completed recently three symphonic sketches.

Miss Avis Bliven played at the Vendome on Friday evening at the benefit for the Asheville, N. C., Church and Library, the concert having been arranged by Miss Fowler. Miss Foster, Miss Chamberlain, Mr. Richter and Mr. Carl Behr also took part. Miss Bliven played Schubert's Impromptu, Schumann's Andante and Scherzo from G minor sonata and Chopin's Etude. On Saturday afternoon she repeated the program at the studio of Mrs. Anne Gilbreth Cross, who has been her teacher for the past three or four years. Miss Bliven is a talented young girl with every requisite to make a name for herself as a musician. She will be heard at one of the Chickering factory music room concerts in a few weeks. It may be that Miss Bliven will give a public concert this spring, as much interest has been shown by musicians and others who desire to hear her.

Mrs. Jeannie Crocker Pollett will sing the soprano solos in Verdi's Requiem for the Salem Oratorio Society April 13.

Mr. Frederick Smith, who sang the tenor solos at the Cecilia concert on Friday evening, is engaged by the Salem Oratorio Society for Verdi's Requiem, April 13.

Miss Helen Ormsbee, a pupil of Mr. Lyman Wheeler, sang at the fifty-third anniversary of the Tremont Lodge, I. O. O. F., on Wednesday evening, winning much praise for her exquisite rendering of songs. She has an unusually clear and bright soprano voice of good range, and is fast winning a place in the front rank of artists.

The Boston String Quartet will give its next concert April 8, when Mr. John C. Manning will play the piano part in the Schumann quintet.

A concert was given in the Old South Church in Worcester on Friday evening. The *Telegram* says:

There was some disappointment over the unavoidable absence of Miss C. Gardner Clarke, who is ill, but in her place appeared Mrs. Caroline Shepard, soprano at Piedmont Church.

The Old South Church Quartet has ranked as the first quartet in the city for two years, and now it is about to be broken. Miss Clarke goes to Boston, Mrs. Ruggles goes to Plymouth Church, and T. H. Norris tendered his resignation to take effect two weeks from tomorrow. Ivan Morawski is the only one of the quartet to remain.

The program of last evening was well selected, and Mme. Julie Rive-King was heard in a variety of selections by several masters. Her Chopin selections at the close of the first part of the program were those in which she showed her remarkable ability to the best advantage, but in each of her ten numbers she was listened to with the keenest interest, and her wonderful execution and delicate touch were alike appreciated.

The opening number of the program was a part song by the quartet, followed by a solo by Ivan Morawski, Gipsy John, after which Mrs. May Sleeper-Ruggles sang Iris, Hence Away. Verdi's trio, Te sol quest' Anima, by Mrs. Shepard, Mr. Norris and Mr. Morawski, was especially well given, the sweet voice of Mrs. Shepard and the powerful voices of Messrs. Morawski and Norris being heard to most excellent advantage. Two part songs were given in the second part.

and the solo numbers were by Mr. Norris and Mrs. Shepard. The former sang My Lovely Maid, and the latter sang three numbers. Mrs. George M. Bassett accompanied the singers.

Owing to some friction, Leader Reinwald, of the 8th Regiment Band, of Salem, has sent his resignation to Colonel Pew. He has been bandmaster of the regiment several years.

The program for the New Bedford Music Festival, April 20, 21 and 23, is announced. Although all the concerts will be of the highest standard yet especial stress is laid on the grand Wagner program, with Frau Klafsky as the bright, particular star; and it is predicted that the selections from Die Meistersinger will prove to be the crowning event of the festival.

MONDAY EVENING, APRIL 20, 1896.

Creation.....Haydn
Soloists—Mme. Lillian Blauvelt, soprano; Mr. Evan Williams, tenor; Mr. Max Heinrich, baritone.

TUESDAY AFTERNOON, APRIL 21, 1896.

Overture, Fingal's Cave.....Mendelssohn
Two movements from suite for string orchestra.....Herbert
Gallia.....Gounod
Mrs. Jennie Patrick Walker, chorus and orchestra.
Fantasie, Romeo and Juliet.....Svendsen
Songs, with piano (to be announced later).
Mrs. Walker.

Suite for orchestra, op. 39.....Moszkowski

TUESDAY EVENING, APRIL 21, 1896.

The Lily Nymph.....Chadwick
Soloists—Mme. Lillian Blauvelt, soprano; Mr. Barron Berthald, tenor; Mr. J. C. Bartlett, tenor.
Episode, Carnival in Paris.....Svendsen
Orchestra.

Aria, Romeo and Juliet.....Gounod

Suite Ancien.....Mme. Blauvelt

Orchestra.....Vieuxtemps

Aria from Le Prophète.....Meyerbeer

Three sketches for orchestra.....Chadwick

WEDNESDAY AFTERNOON, APRIL 23, 1896.

Symphony Concert.
Soloists—Mrs. Katherine Bloodgood, contralto; Mr. Timothée Adamowski, violinist; Mr. Arthur Whiting, pianist.
Program.

Overture, Magic Flute.....Mozart

Rondo Capriccioso.....Saint-Saëns

Aria, from Don Carlos.....Verdi

Mrs. Bloodgood.

Fantasie for piano and orchestra.....Whiting

Symphony, No. 6, in F major (Pastoral), op. 68.....Beethoven

WEDNESDAY EVENING, APRIL 23, 1896.

Devoted entirely to the works of Richard Wagner.
Soloists—Frau Lohse-Klafsky, dramatic soprano; Miss Gertrude May Stein, contralto; Mr. Evan Williams, tenor; Mr. J. C. Bartlett, tenor; Mr. Max Heinrich, baritone.

Program.

Tannhäuser—

Overture.....Mr. Heinrich.

Romanza, Evening Star.....Frau Klafsky.

March and chorus, Hail, Bright Abode.....Mr. Williams.

Die Walküre, aria.....Mr. Williams.

Lohengrin—

Vorspiel.....Frau Klafsky and Miss Stein.

Grand duet, Elsa and Ortrud.....Frau Klafsky and Miss Stein.

Die Meistersinger.

Overture.....Mr. Heinrich.

Pugner's address.....Mr. Williams.

Walther's Prize Song.....Mr. Williams.

Quintet.....Frau Klafsky, Miss Stein, Messrs. Williams, Bartlett and Heinrich.

Kaiser March.

At Perkins Hall, Tuesday evening, the Vincent Club

gave a concert in aid of the Vincent Hospital, on Chambers

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street. Miss Harriet Shaw, harpist, contributed an original composition of her own entitled *Longing*, and also *Blumenthal's La Source*. Mrs. Whitney sang the *Miserere*, with violin obligato by Miss Charlotte Houston. Miss Anna Miller Wood and Miss Eleanor Appleton sang and were accompanied by Mrs. S. B. Field. Piano solos were rendered by Miss Louise C. May and Miss Edith Thompson, and Mrs. Fiske Warren recited the monologue *Les Célèbres*.

Miss Harriet A. Shaw will give a concert in Pierce Hall on April 8. Mr. J. de Zielinski will be the pianist and there will also be a vocalist. All the arrangements have not yet been settled but some of Miss Shaw's pupils will be heard.

The soloists at the concert next Tuesday at the music room of the Chickering factory will be Miss Italian Howard, Mrs. Anne Gilbreth Cross and Miss Anna Miller Wood.

The last concert of the Cecilia for this season will be given on Thursday evening, April 30, when a miscellaneous program will be offered, with Mr. Ernst Perabo as piano soloist.

The second song recital by Mr. and Mrs. Max Heinrich will be given in Steinert Hall Monday evening.

The third in the series of six vocal chamber concerts has been postponed from the 24th until the 31st of March.

Miss Etta Parker will give a recital in Union Hall next Friday evening, assisted by Miss Frances Crow, soprano; Mr. Theodore Gordon, violinist, and Mrs. Louise Selfridge, pianist. The program will include three songs of Miss Parker's composition.

Selections from Gounod's last, and, in his opinion, greatest oratorio, *Mors et Vita*, will be given Sunday evening at the First Baptist Church on Commonwealth avenue. The Resurrection, Judgment, and Vision of St. John are the parts selected, and the choir, under the direction of Norman McLeod, will be largely augmented for the occasion.

The song recital of Mr. and Mrs. Henschel at Music Hall on Tuesday afternoon, March 31, is attracting much interest. Their friends in this city are legion.

Mme. Julie Rive-King, who played at a concert in Fitchburg on Wednesday evening, and at Worcester on Friday, spent Thursday in Boston with her husband, Mr. Frank H. King.

Thomson's Boston Success.—James Fitch Thomson sang again in Boston last week in a song recital, and there, as elsewhere during this season, earned a unanimity of cordial praise from the critics. The criticisms were all lengthy and analytic, and all emphasized the fact of his rare schooling, which, by the way, is American, his manly voice and his musicianly temperament. The following extracts are produced:

Mr. James Fitch Thomson has already been heard here in the Verdi Requiem, when it was last given by the Handel and Haydn Society. Though this was not his first appearance before our public, he was the *Melot* in the first cast of Wagner's *Tristan und Isolde* in this city. He has a rich, sympathetic baritone voice, a voice well fitted by nature to the expression of emotion, and sings at once with style and feeling. He is distinctly one of the singers who sing to you, not at you; he has the instinct and the art to project his musical feeling and emotion upon the listener; you feel in touch with him at once.—*Boston Evening Transcript*, March 5.

James Fitch Thomson has a large rich voice, pleasant in quality and showing evidence of careful training. He sings with frankness and with intelligence. * * *—*Boston Saturday Evening Gazette*, March 7.

James Fitch Thomson has a sonorous baritone voice, very positive, and suggestive of a robust German method. He sang brilliantly, with good expression. The German songs were excellently adapted to his style of delivery. He sang them with great spirit. * * *—*Boston Advertiser*, March 5.

James Fitch Thomson has a good voice that lends itself easily to music calling for virile or tender treatment. He sang easily last night with much technical proficiency. His use of the legato was to be commended. His attack and intonation were excellent, and his phrasing was musical. He took Arne's *Where the Bee Sucks* and Purcell's *Nymphs and Shepherds* with exaggerated and ineffective swiftness. Nor did he by his show of art extricate the three gypsy songs of Dvorák from their native bog of stupidity; but that which he did, even in rapid songs unworthy his attention, was admirable.—*Boston Journal*, March 5.

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The Fourth Symphony Concert.

THE fourth concert of the New York Symphony Society took place at Carnegie Hall last Saturday night, the regular afternoon public rehearsal occurring on Friday. Although Mr. Damrosch's men must have been worn out, the program was a solid one. Saint-Saëns' third symphony in C minor was the opening number. We have not heard this interesting work since it was played by Theodore Thomas at Steinway Hall some years ago.

The symphony is in two movements, variously subdivided. The prevailing key is C minor, C major. The first subject of the first allegro bears a strong resemblance to the first movement of Schubert's B minor symphony, even in figuration. The movement ends with an adagio, reinforced by the organ. The second movement, in C minor, has a vigorously accented theme which leads to a presto in which the fantastic quality of Saint-Saëns peeps out. A grand piano, enlisting the services of two pianists, Howard Brockway and Elliott Schenck, is sparingly used, a few glittering scales and accompaniment figures to lend piquancy, and the symphony, after a return to the first theme and some ingenious working out, ends with a maestoso chorale in which—the key being C and the scoring rich—one might fancy hearing a faint echo, spiritual rather than actual, of the close of the Meistersinger prelude. The symphony is a serious, restrained work of art, for musicians rather than for the public. It is Saint-Saëns at his scholarly best, but not the interesting Saint-Saëns we like best.

Miss Ternina, who proves to be a healthy, handsome dark-haired young woman, sang the Abscheulicher from *Fidelio* well, but lacking in warmth and sincerity. An excerpt from Brahms' string sextet, some Wagner songs given by Ternina and the Paris version of the *Tannhäuser* Bacchanale closed the concert. Herman Wetzler presided at the organ in the symphony, and the orchestra played with much more spirit and finish than expected.

Walter Damrosch, whose nerves must be of steel and whose brain is surely bronze, conducted vigorously.

Paris Vocal Teachers.

Monsieur Barbot.

THIS excellent professor has a record of which perhaps no other in Paris can boast. He was a pupil at the Paris Conservatoire of the one and only "The Garcia," and became that eminent teacher's successor at the Conservatoire under Auber.

A passionate student of the voice, he makes the education of the vocal organ a specialty more than the teaching of repertory or operatic coaching.

Conscientious, painstaking, patient, skilled, experienced and a profound student of the voice and its physiology, he is just the man for that rare and important task. At the same time he is perfectly capable in the other artistic departments, having made his own career here in opéra comique and in grand opera, where he had the great honor of being the original creator of *Faust* and where he sung for several years.

He was born at Toulouse, the cradle of so many of the best French voices. M. Capoul, well known in America, was his kinsman. He also was invited to go to America as professor in the New York Conservatory. His wife, a distinguished prima donna, created the *Forza des Destino* at St. Petersburg. It was their united desire for domestic life which led him to give up public career and adopt the congenial life of professor in Paris.

Among his pupils have been Mme. Moriani, the celebrated vocal teacher in Brussels, of whom he is justly proud, and who is well known to readers of THE MUSICAL COURIER; Miss Gertrude Griswold, the singer, now teaching in New York; M. Bartet, baritone, at the Paris Opéra House; the tenor Vaguet, Mme. Heglon and M. Courtois, also of the Opéra; Miss Moore, remembered in New York for her wonderful flexibility of voice and petite figure;

Mme. Frendini, the beautiful Italian star, and hosts of amateurs of excellent method and lasting fidelity to their master.

Flexibility of voice and its conservation without breaking or forcing are his hobbies as to the vocal organ; as to "singing," variety of color and expression. He has also the faculty of restoring faded or broken tones.

His studio, at 16 rue Halévy, overlooking the windows of the Paris Opéra House, is ideal as to location, and no one tasting the tranquillity of his sweet home adjoining would ever dream that he was in the very heart of the city of Paris.

Calm, benevolent, certain of his way, filled with enthusiasm for his work and love for the best in art, M. Barbot is a faithful friend and a well loved teacher.

Piano Recital to Pupils.—Miss Helene Kinney gave her piano pupils a recital at Waverly, N. Y., Monday evening, March 3, which proved interesting and enjoyable. Mr. William H. Barber, of New York, furnished the program, with the assistance of Miss Clementine Sheldon, soprano soloist. The affair was light and agreeable.

Platon Brunoff.—Mr. Platon Brunoff, whose compositions made such a pronounced success at the last Manuscript concert, is in reality an orchestral director. He is a pupil of the St. Petersburg Conservatory and of Rubinstein, and follows the Russian school of Cui, Rimski-Korsakoff, Borodin and Tchaikowsky, and is a talented, all around musician.

A d'Arona Pupil's Salary Increased.—Miss Sylvie Riotte has been re-engaged as the soprano soloist of the Lenox Avenue Union Church, New York, at an increased salary. Her work is spoken of in exalted terms, the New York *Daily News* of recent date saying that if the public knew what an exceptionally fine singer Miss Riotte was the church would be too small to accommodate the crowds that would go to hear her sing.

Agnes Thomson in Boston.—Agnes Thomson's Boston debut in song recital earned her the following, among many other extremely complimentary words from the critics:

Agnes Thomson has a soprano voice of considerable range, and uses it uncommonly well. She sings with a secure grasp of the music and apparently complete mastery over her own powers. Her singing of Max Bruch's *Ave Maria* Königin—decidedly the most ambitious number on the program—was distinctly fine and powerful; dramatic without superficial theatricality, finished in style and full of feeling.—*Boston Evening Transcript*, March 5.

Will E. Taylor's New Duties.—Mr. Will E. Taylor has been re-engaged as the organist and director at the Memorial Church, Brooklyn, St. John's place and Seventh avenue. Mr. Taylor has removed to 457 Ocean avenue, Flatbush, and will open a music school in connection with his classes in New York city. He has been engaged to select the quartet for the Flatbush Dutch Reformed Church.

The choir for the Memorial Church Brooklyn comprises Miss Josephine Jennings, soprano; Miss Grace Heagle, contralto; Mr. Alfred Pardo, tenor; Dr. E. W. Marshall, basso; Mr. Will E. Taylor, organist and director.

Eliot Hubbard Sang.—At the last Bagby musicale at the Hotel Waldorf on Monday morning the 16th inst., the soloists were Miss Martina Johnston, violin; Miss Lucille Saunders, contralto, and Mr. Eliot Hubbard, baritone, of Boston. Mr. Hubbard sang songs of Mario Costa, Clayton Johns, Brahms, Tirindelli, Nevin and Landon Ronald, and brought to his task a voice of exceeding freshness, power and true musical quality. He sang with much fervor and pathos, and the purity and sympathy of his delivery evoked loud applause and caused a vigorous demand for encore. Miss Saunders sang also with intense feeling and decided finish, and the violinist, Miss Martina Johnston, who played among other numbers a group of Scandinavian songs and dances arranged by herself, gave a brilliant and accurate performance. Mr. Hubbard made himself exceedingly popular and left a host of admiring artistic friends. His voice is manly and resonant, with a pristine fullness and bloom which are refreshing.

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BROOKLYN, March 23, 1896.

WE did not realize what the Damrosch Company was worth when it came over here to sing Tannhäuser, for it did not greatly credit itself with that performance, and on that night Mr. Alvary seemed hopeless. But the Damrosch people came here a second time last Thursday evening and a number of Brooklynites reversed their decision. I am sorry that more Brooklynites did not give themselves a chance to either reverse or form an opinion, but something is the matter with this town this winter, and the attendance at the opera has not been what it ought to be.

There was no end of enthusiasm, however, for the singers were called out, and Otto Lohse, who was in command, had a special round of applause all by himself. He deserved it, too, for he was one of the surprises of the evening. He is not going to live many years longer, it seems to me, without attaining high rank among the Wagner conductors of the world, if he has not attained it already. To be sure, his wife was acting that evening, and he felt every inducement to do his best. And Klafsky did her best. She has not the presence nor the voice of some of the singers who have assumed the part of *Isolde*, but her heart is in it, and that is the largest part of a success. She sings with intelligence and enthusiasm. Her crudities of acting, her strange way of holding her arms extended and hands half closed, are overlooked, and one is concerned only to know that this is a woman; a strong, vital entity charged with passion, kindled and increased by the equal passion of her lover. There is honest physical force in her singing and her conduct. Her lower notes are lacking in spring, to be sure, but the upper ones are full and have a clarion quality. She takes the B and B flat, wherever they occur, without seeming difficulty.

Alvary was no less surprising, for his Tannhäuser had been wooden and heavy, and he had sung without expression or feeling. In the *O sink! Hernieder* his lack was still obvious in these respects, and of real vocal beauty there was little, but there was care and there was enthusiasm, which went a long way toward the remedy of these matters. Both the singers satisfied because they did their best, and so far as they could merged themselves in their characters.

I believe that this is the first time that Tristan and Isolde has ever been sung in Brooklyn. We had Pinafore. It was an advantage to have it sung with such understanding and spirit, for while the cast was not ideal, it was even and forcible, and the impression it made was instanced by the cheering of the multi—no, it was not exactly a multitude, but it was a company of understanding citizens. The best that can be said for a performance like this is that it created an impression of reality. Art is not truth to nature, but if the artist is skillful he makes us believe that it is, and deceives our eyes and ears. Opera is absurd if you take in it on the ground of a possible naturalness. People do not address one another in song or travel about with a large orchestra to make comments on their daily doings, with an extra stress on their Sunday conduct. But if through this most ideal and charming of the arts our materialism is lulled, so that we accept it all as children take their fairy stories, the purpose is accomplished, and as an audience I am sure that the Brooklynites took Tristan that way on Thursday night.

Something of this sense of veracity was due, most likely, to the picturesqueness and beauty of the settings and

costumes, for we have not been used to perfection in these matters, the New York people generally sparing us about half of the outfit they would be compelled by public sentiment to employ on your side of the river. Demeter Popovici—the name has a far but imperial sound—was a veritable hero of the sagas in his wild attire and his equally wild and vehement action and bearing, while the sailors were costumed and disported themselves like him. Eibenschuetz was the *Brangäne*, and sang more pleasingly than she did in Tannhäuser, though her acting could be improved by an affectation of more spontaneity. Conrad Behrens as *King Marke* was the least satisfying member of the cast, for his voice lacked vibrance and clearness, and his acting was stolid. The orchestra was fine, as before, and there were plaudits for its work. On Tuesday night the company will make its last appearance here in Lohengrin with Berthald, Klafsky, Stoll, Behrens, Popovici and Geeselle in the cast.

It will, I think, be of interest to know that a movement is on foot to reform choir boys. The movement is not openly declared, but the fact that a large delegation of these boys was taken to the theatre the other day, and liked it, inclines one to suspicions. Other methods have failed, scoldings, threats, clubs and policemen, so now the coils of fire treatment is tried and with good results. I suppose most people fail to consider choir boys as boys and look on them in their white robes as angels. If they could hear the asides of the little scamps during service, and could see them prodding each other with pins during the responses, they would alter their opinions about angels, for I presume angels do not act in that way. I always did have doubts whether the angels had much fun. But if ice cream and matinee tickets can work a reform the process of evangelization will have begun in earnest, and Brooklyn may pride herself that she has shown the way.

No good reason has ever been submitted to show why boys should be let into the choirs and the girls left out, unless that it is that the boys are not so particular about the weather and have fewer ruffles and frills to think about when it rains. This thing has struck Professor Bowman, of the Baptist Temple, and he is raising a choir of 100 boys and girls ranging in age from ten to sixteen years, the young ones going into the scheme with some enthusiasm because they learn to sing, and the church endorsing it because it saves some of the expense of a choir, though I believe the regular choir of the church is not to be given up.

As to these choir changes, some of them are ill advised, and when one hears that paid singers are to be discharged it suggests that the congregation is falling off in numbers and loyalty, and that it is going to fall off still more in the near future. For to the average churchgoer the music is at least as much of an attraction as the sermon, and the harshness of unpaid singing estranges interest in the service. I have known at least one church to date its decline from the suspension of its paid choir. And just at present it seems needless to do that sort of thing, for probably there never was a time when more good singers were available on easy terms than now.

The Dudley Buck Quartet, which makes something of a specialty of Dudley Buck's music, had an unexpected chance to sing quite a little of it at the Pouch Gallery the other night. The Manufacturers' Association had gathered there to have something to eat and to hear readings by Ruth McEnery Stuart; but Mrs. Stuart got lost in these darksome wilds and did not arrive until half after 9 o'clock. Mr. Reddall, Mr. Distelhurst, Mr. Swalm and Mr. Phillips sang solos and duets and quartets until they began to get hoarse and to look a little anxious after each performance, and a small orchestra mockingly interpolated. And the Band Played On at one stage in the proceedings; but the reader's appearance put an end to these agonies, and the quartet wound up feelingly with *He Kissed Her* and Annie Laurie. Mrs. Milo Deyo's piano playing on that evening was much praised.

A concert by the Caecilia Zither Verein in Arion Hall was among the minor incidents of the week. We do not hear as much of the tinkling music of the zither as we used to. Yet it is not a displeasing sound, and within its limitations the zither is worthy of encouragement and respect. It has

often seemed to me that a zither in a darkened room would be a remedy for insomnia. We old-timers can remember when Mr. Thomas used to have a zither in his orchestra. It was played by an affable looking young man with blonde whiskers, whose name, I think, was Klugerscheidt, and whose performance of Lumbye's *Visions in a Dream* used to be considered as very desirable.

And mentioning Thomas reminds me that it is impossible to avoid apprising you that he was here on Friday night. And you may believe that he had a royal welcome. We have not seen him in so long that the sight of him was good for sore eyes. Evidently he does not enjoy being lionized any too well, for after sundry bows he faced away from the audience, extended his arms for attention and began the Leonore overture—the third—while the applause was still going at a furious pace. The king is absent; long live the new one. Mr. Seidl is on his travels; the Seidl Society exist no longer; may the Symphony Society, which is its present nomenclative guise, live forever and give us many such concerts!

If Mr. Thomas never was a great man before, he convinced Brooklyn that he was on Friday night, and did it without effort. As for myself, I continue to think that there is no man who reads so sensibly, so moderately and rightly as he. We have heard Seidl, and Nikisch, and Damrosch, and Paur and the rest; but one goes back to Thomas with a sense of absolute trust, knowing that what he does is certain to be well. His Beethoven is as near perfection as I expect to hear it. The management of his band in the overture was masterly. Every time I have heard the third Leonore played of late the wind has seemed intrusive and even harsh, but it was not so this time; it was in proportion and properly subdued. Yet in the department of the brass, which is the old weak point in the Thomas organizations, there is still a lack; there is noise without clearness and musical quality, sometimes. Mr. Thomas believes that the making of music, like the making of newspapers, is principally a business for young folks, and as their beards get gray the players upon the sackbut and shofar and plectrum fall out and take jobs in theatres, where it doesn't matter. There was a pathetic lack of the old faces the other night. The men who helped to make the fame of Thomas were not there. Or very few of them, at all events. Mr. Loewe is still the Rustum of the drums, and behind the whiskers and spectacles of the leading violinist the initiated dimly recognized the features of the lately Wunderkind, Max Bendix. But that is about all. Still, in sound it is the old orchestra, because it has the old leader.

After the Beethoven overture we had the unfinished symphony, a frequent number on the former programs of Mr. Thomas, and one that has an unflinching interest of simplicity and beauty. Schubert and Schumann will live on the programs of the twenty-first century, I hope and believe, when Liszt and Brahms will be forgotten. Where in that day of high culture and intellectual equality will Wagner stand? Will he, too, be driven out of popularity by some genius of teeming brain, some later and Yankee Schubert? There is an exceeding gentleness and sweetness in Schubert that is not like the attribute of any other composer. In the B minor symphony his thought touches the mysteries and the eternities, and one knows that it was only a clear and sunlit soul that could reflect these divinities.

As to the other pieces on the bill, they were of less renown and gave less pleasure, maybe, though I am not sure that the noise of Tchaikowsky's *Romeo and Juliet* fantasy and the A major concerto of Liszt did not enter into some souls with more of soothing than the andante from the symphony. There are people, you know, who like to be appealed to with clubs; who take their whiskey straight; who like their comedy very loud, and take their tragedy with lots of water. Anything with a lot of bass drums and cymbals is sure to be applauded. The Goldmark scherzo is ingenuous, for Goldmark, and is a sunny and pleasing bit. Mr. Thomas gave us the Chopin polonaise in A flat for a wind-up with his own instrumentation, about which there is not much to quarrel, unless it be the piccolo. But if he wants to convert Chopin to orchestral uses,

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why does he take this trite and vehement number, when the genius of Chopin is in his nocturnes and impromptus and waltzes? Let him set some of the nocturnes to the strings and we shall listen to him with gratitude.

And Joseffy would have been liked better had he played the Chopin concerto instead of the Liszt one. It was an improvement on the Brahms that he played for us at the last concert; but why not Chopin, or Mendelssohn, or Schumann? Liszt is within the scope of so many other players that Joseffy ought to spare him to their uses and play for us things of feeling and poetry, for which his manner is especially qualified. He was brilliant the other night, he displayed his recently acquired force, he was even surprising at times, and it takes a wonder to be that in these days of much piano playing; but he did not appeal to the sentiments of his hearers. When he was introduced to return to the stage, after much turmoil in the house, and after several declinations, he gave us the A flat Moment Musicaux, of Schubert, with something of that old fashion of zephyrous melody and low, sweet harmony that we remember and like in him, though he played it too quick and was apparently a little "put out" by his recall. His playing evoked a storm of enthusiasm, and I doubt if Paderewski has had a wilder one in our town.

Mr. Thomas comes to Brooklyn again on Thursday night to play the seventh symphony for us, with the Sappho overture, the Tannhäuser bacchanal, the Siegfried idyl, and Till Eulenspiegel's Jolly Waggeries; and Emma Juch will sing to us from Berlioz and Wagner. On the next night the Boston Symphony people will put themselves in contrast with the Pastoral symphony, three Brahms-Dvorák dances and the Freischütz overture. Ben Davies will sing Händel and Wagner numbers, and Brother Timotheus Adamowski will play two movements from the Mendelssohn violin concerto. To-night Arthur Claassen, Carl Naeser, Theresa Lusby, Emily Miller, Maurice Kaufmann and Magdalena Messerschmidt will appear at Historical Hall in the songs of Johanna Ambrosius, the German poet. Mr. Claassen has set some of these songs to music, and the proceeds of the concert will be sent to Miss Ambrosius, who is a consumptive. The woman is a peasant, almost illiterate, and the fineness of her poetry therefore is the greater wonder.

C. S. MONTGOMERY.

Rittershaus.—Alfred Rittershaus has completed a successful tour on the Riviera and will proceed to Naples, where he will sing this month at the San Carlo in Lohengrin and the Walküre.

Hamburg.—The new two act opera Sjula, by Carl von Kaskel, was produced at Hamburg with success on February 27. The scene is in Montenegro and the music is full of local color.

Stern Conservatory.—The Stern Conservatory of Music, Berlin (director, Prof. Gustav Hollaender), which has been established forty-five years, will on April 1 enlarge its sphere by creating a new school for wind instruments, under C. Prill, flute; F. Bundfuss, oboe; Eraberger, clarinet; Köhler, fagotto; Lettmann, horn; Hoehne, trumpet; Kamling, contrabass. As the fees for this new school are calculated on a moderate scale, it is to be hoped that students of music will devote themselves more than heretofore to the study of wind instruments, all the more as a shorter time is required for perfection than in the case of other, say string, instruments.

Mme. d'Arona's Reply.

CHICAGO, December 30, 1893.

NOTING with pride the linguistic accomplishments implied among singers in their habitual practice of singing songs in various languages unknown to the great majority of their hearers, and having observed that this practice is mainly confined to English speaking countries, and particularly to America, the undersigned are led to ask your opinion as a vocal expert on the following questions, intending to publish your entire answer in a near issue of *Music*:

1. Are the words (meaning thereby the ideas contained in them) any essential part of a song? And is understanding of the poetic text any essential ground for properly appreciating the work of the composer?
2. Do you suppose that the great majority of audiences, even in our large cities, really follow sympathetically and with quick understanding the German or other foreign words often sung before them?
3. Is there any real reason why English words cannot be well sung as well as the German or French?
4. Is it impossible to secure or prepare English words to the general run of songs, fitting closely enough in accent, emphasis and sentiment, to answer the purpose of the composer? In other words, in your opinion would it be impossible to adapt English words to German and Italian songs in such a way that the music and words would properly correspond, practically about as well as they do in the original language?
5. Is it or is it not desirable to have opera in a language understood by the hearers? Do hearers ever really follow closely the verbal and musical nuances of operas heard in languages foreign to them, except after years of practice? And even then, in your opinion, would not almost any hearer understand the whole thing better if well sung in his mother tongue?
6. Do you suppose that we will ever have an artistic school of American singers until we establish the principle that English is good enough for singing and hearing?

Hoping to hear from you presently, we are,

Very respectfully, W. S. B. MATHEWS,
KARLETON HACKETT.

The above series of questions was addressed by the editor of *Chicago Music* to a number of vocal authorities, and among the replies elicited we publish the following of Mme. Florenza d'Arona, of this city:

No. 1. Most emphatically I answer yes. The mind must dwell upon the thought contained in the words. There is a centre for both the idea and the feeling, and it reaches out in one manifestation, in one form—the word. A word is the sign of an idea. Knowledge is the consciousness of analyzing ideas, and depends upon thought, and its importance cannot be too highly estimated by the singer. The meaning of the words forms the true conception of the composer's idea, or ideas, and must find its counterpart in the tone, in order to convey the very essence of that thought or emotion to the mind and hearts of the hearers. Every feeling should have its corresponding tone cultivated and ready to respond to the singer's demand. Every variation of our emotions or sentiment should be controlled by the word, and the word must find the tone that will convey it and call out the same feelings in the listeners. The perfect drawing of the subject is the word; the exquisite colors are the tones; the selection and use of them are the mind. To separate the three is impossible.

No. 2. No, not the words, but the ideas conveyed through the tone colors. Intense feeling sometimes escapes through a voice little or poorly cultivated, giving it qualities often preferred by the less critical to the artistic work of an unfeeling singer. These qualities excuse the unintelligible words, but the majority of audiences are disappointed in getting either.

No. 3. Certainly not. If a tone is properly located and recognized in its proper place the word will never pull it out, and any and every language will be sung with equal ease.

No. 4. An artist never likes translations, because they are

never like the original. A great king once said: "To know another language, you must know another world." Ideas cannot be carried out the same in translations, so much is there in the untranslatable magic of expression, the little subtleties of style are lost in interpretation, consequently in general effect. Again, words are always written first, and foreign composers give the vowel its most advantageous position for tonal effects, which is entirely lost sight of in translations, and causes poorly educated or uneducated voices much difficulty, therefore they are undesirable in every sense.

No. 5. If rendered by artists great enough to pronounce distinctly without sacrificing vocal beauty, so that the audience could follow the words, then it would be an advantage; but unfortunately ninety-nine artists out of a hundred do not pronounce perfectly, and the majority of the hearers cannot tell what language they are singing; even those familiar with it can only pick up a word here and there. A singer to be successful must be all nationalities. Points of effectiveness successful in one country are hissed in another; qualities of temperament demanded in one country are ludicrous and laughed at in another, &c. Different languages represent different nations and their individual characteristics. To bring them to English speaking countries unchanged is to incur the risk of good taste and popular comprehension. Fidelity to a rôle causes many good European artists to fail in America. If to meet general approval modified forms are resorted to there is nothing to save the artist from mediocrity, and mediocrity is not to be tolerated. If singers were properly taught they would enjoy singing in the English tongue, and then we might hope for grand English opera upon English, Scotch, Irish and American subjects, and even upon foreign ones. They would be written from our standpoint and ideas of beauty, and would no doubt be more enjoyable to the masses; but until we have great composers would never do much toward educating them in music of the higher order.

No. 6. An artistic school can never be established in America until the bone and muscle of artistic work are realized instead of its effective dress. To sing one language well is to sing all well. To show preference for a foreign language in song or opera for other than its deeper artistic sense of true poetry and emotion is to confess to ignorance of fundamental vocal laws, which is the trouble with a great number of professionals who come from all parts of the country to seek my instruction. Singers! singers! singers! The world is full of them, and full of lovely voices, too, but the artists you can count upon your fingers.

Mascagni's New Opera Produced.—Milan, March 18, 1896.—The first performance of Mascagni's new opera, *Zanetto*, was given at the Teatro della Scala this evening. The production was a qualified success. The music is exquisite, but the piece is considered too slight.—*By Cable to the Herald.*

Klindworth-Scharwenka Conservatory.—The directors of the Klindworth-Scharwenka Conservatory, Berlin, have set aside a sum of money the interest of which is to be annually devoted, beginning April, 1897, to prizes of 300 marks for the best performances by the pupils in each of the departments of singing, piano playing and violin playing. The condition for entrance is one year's attendance in the finishing classes. The prizes will be awarded by the teachers of these classes.

Rome.—The new Roman Musical Society gave its first orchestral concert on February 29, under the direction of Sgambati. The program opened with Brahms' *Akademische Fest Overture*, and comprised Sgambati's *D major symphony* and Liszt's *March of the Magi*, from *Christus*. The second concert offers a better program, Weber's *Freischütz overture*, Beethoven's *E flat major piano concerto*, and his eighth symphony.

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Mr. Leon Margulies.

ONE name has been associated very much of late with the Damrosch Opera Company and the artists connected with it, and that is the name of Leon Margulies, the manager, whose portrait we publish in conjunction with this. This gentleman is a Roumanian by birth, and is still a young man, having been born in 1861. He was educated in a Greek college and is a most accomplished linguist, speaking fluently English, German, French, Italian, Spanish, Russian, Greek and Roumanian, and there is no possibility of any opera singer or musician from any portion of the globe escaping him on the basis of language, unless he or she should happen to be a Chinaman or a Japanese or a Hindoo. Mr. Margulies studied music and the violin as a young boy, and after his father's death, about twenty years ago, like other talented men, he came to America and associated himself with Mr. Reno, well known as a musical manager, and participated with him in the management of Carnegie Hall.

Three years ago Mr. Margulies resigned from this association and started a musical bureau, now located in that building, and has also since then been largely identified with the re-establishing of Wagner opera in this country, for early in the spring of '94 he conceived the idea of a short season among artists at immediate command, among whom were Materna and Anton Schott, and this series, which was given by him in conjunction with Mr. Walter Damrosch, was so decided and pronounced a success that the evidence was unmistakable that the time was then ripe for music dramas of Wagner opera, and from this beginning the Damrosch Opera Company of last season was formed, and continued this year.

Mr. Margulies himself went abroad last April to engage the artists for the present season, and succeeded in gathering together what is conceded to be the finest all round German opera company that has ever been heard in this country. Mr. Margulies secured these artists in the face of influential opposition and large moneyed interests.

Mr. Margulies is a man of exceptional executive ability as well as scholarly attainments, and the management of the tour of the opera company in the West, and the great success that they met with there, are ample testimony to this fact.

To manage a vast organization of that sort, and manage it successfully is a task requiring a combination of executive ability and calm judgment, qualities which Mr. Margulies possesses. For a man who has been so successful, Mr. Margulies is remarkably modest and unassuming in manner, but he has a great future before him.

Music in Baltimore.

BALTIMORE, March 15, 1896.

THE short season of Italian opera of the Abbey, Schoeffel & Grau Company brought its pleasures as well as its disappointments. It is always unfortunate for the management after "a house has been sold" to be compelled to announce a change of opera, and the longer this announcement is delayed the greater the dissatisfaction of the public. The public was anxious to hear Calvé in *Carmen*, and when upon entering the lobby they were informed that *Faust* would be sung, because of Calvé's inability to sing, some of the disappointed ones went home and on the following day exchanged their tickets for another performance. Those that remained heard a superb performance of *Faust*.

Mr. Dean, the manager of the Academy of Music, appreciating the desire of the people to hear Calvé, promptly arranged with Mr. Grau to have Calvé appear at the Saturday matinee. This matinee drew a crowded house. The performance was unsatisfactory. Of course, Calvé fulfilled all expectations. Her *Carmen* is all that has been claimed for it, but her wonderful acting and singing could not compensate one entirely for the absence of the regular orchestra and the full chorus.

As the balance of the troupe was at Washington it was impossible to give the opera as the management would have preferred. A local orchestra was hastily gotten together and, under the circumstances, did as well as could have been expected.

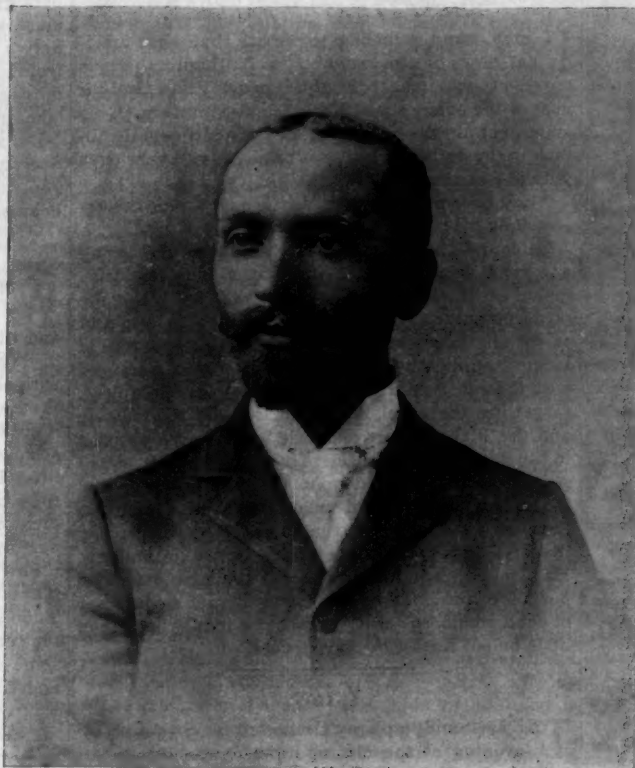
On Tuesday *Romeo and Juliet*, with the great star cast, drew an enormous crowd, while the performances of *Aida* and *Falstaff* were not so well attended, showing that the

public is attracted more by the great reputation of certain artists than by the worth and merit of the opera announced.

Those who attended the production of *Aida* heard the performance *par excellence* of this season of opera. Artistically the season was a success. The artists were all in good voice, and the performances throughout were remarkable for their smoothness and general excellence.

Mr. Richard Burmeister is giving a series of "private evening" musicales in Music Hall (Assembly Hall). Those of March 7 and 14 have been made interesting, as showing the proficiency of Mr. Burmeister's many pupils. The programs are especially well selected, and contain numbers that one does not hear at every piano recital. They show a nice appreciation of the individuality and temperament of each performer, and the performances throughout reflect the highest credit upon Mr. Burmeister as instructor.

Dr. B. M. Hopkinson assisted at the first of these con-



LEON MARGULIES.

certs. He sang a group of Schumann's songs. The doctor was in excellent voice, and sang with that intelligence and finish that characterize all his efforts.

At the second concert Mr. Fritz Gaul played Burmeister's new concert romance for violin in G major. This was the first performance of a composition that will afford violinists with tone and artistic temperament an opportunity of adding an attractive number to their repertory. The romance was exceedingly well played by Mr. Gaul. The composer was enthusiastically applauded, and compelled to repeatedly bow his acknowledgments.

The Suto memorial took place March 5. The program comprised choruses from St. Paul and Bruch's *Moses*, sung by the Oratorio Society; two male choruses, sung by the Harmonic Society; I Know that My Redeemer Liveth, sung by Mme. Richard Ortman, and Händel's *Largo*, played by Mr. Fritz Gaul. Mr. Edwin Aler was the organist and Mr. Joseph Pache conductor. X X.

Lehmann in New York.—Mr. George Lehmann, the well-known violinist, who has for some time been sojourning in Chicago, has established himself in New York. He expects to be heard in public shortly.

New 'Cello Suite.—Mr. Platon Brünoff has just dedicated a new suite to Louis Blumenberg, the 'cellist, consisting of pictures of life in Venice. The composition is said to be very interesting.

Ffrangcon-Davies Here.—Ffrangcon-Davies, the English baritone, arrived here on Friday on the *Campania*. He will sing at the Montreal Festival next week, and will then go to Boston to sing the part of *Christ* in the *Passion* music with the Händel and Haydn Society. He will make his New York début with the New York Philharmonic Society April 10 and 11.

Mme. Renee Richard's Concert of Her Pupils and Students for the Stage.

MARCH 6 Mme. Richard gave the first "audition d'élèves," and she remarked that she was glad to have musicians come to the first, because if they also came to the last they would appreciate the change. As she threw doubtful glances at the singing of some of her débutantes, there is little to be said, but there is much to be said in praise of the singing of her pupils, Mlle. Lalla Miranda (Australian) and Mlle. Marguerite Pasced (I believe French).

If Miss Miranda's pronunciation of French were as good as her singing she would probably never be allowed to leave Paris. She is a second Melba in short clothes—in fact, she needs only more experience to rival her. Her pianissimos are simply exquisite, her execution is well nigh perfect. Mlle. Pasced is more of a dramatic singer, of great personal attraction and more or less magnetic power.


There were other fine voices, but I wish to call attention only to those who struck me as having a great future—others may have it, too, after long study.

It was interesting to watch Mme. Richard as she followed her pupils singing—with them as it were—watching them most anxiously, and trying to imbue them with her own vocal and dramatic intelligence. The splendid stage she has must be of great advantage to students of operatic rôles and some of her pupils sang, in costumes, scenes with artists from the Opera, doing "all the business," and several showed wonderful histrionic talent, such as Mlle. Luxing in a duo from *Mignon* and Mlles. Rivés and Le Roux in a scene from *Aida*. Others sang in evening dress, with gestures, &c., and this I could not quite appreciate. It is impossible to conceive a more charming hostess than Mme. Richard, and if she is as pleasant a teacher as she is *femme du monde*, I congratulate her pupils.

It is most interesting to watch, and it seems to me most interesting to know about, these students for the stage. The best of these that I have heard are certainly the two I have just mentioned and Mme. Vilna (Mrs. Ives), studying with Mme. Marchesi, and Mrs. Marie Barnard, studying with Mme. Ziska. Mrs. Barnard, whom I heard yesterday for the first time after several months, has made remarkable progress. Her dramatic voice is magnificent, and her success will be great. She has shown more common sense than many with defective pronunciation of French, which makes an appearance on the French stage an impossibility, by studying Italian, and working to make her début on the Italian

stage before she appears in America, where I am sure she and Mme. Vilna will be received with open arms. The latter also carries you quite away by her charm of singing and intensity of dramatic expression. It is a great pleasure to me to call attention to such fine American interpreters. SEBASTIAN B. SCHLESINGER.

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THERE is a hitch in the engagement of Josef Hofmann, the pianist, who was to have come to the United States next season. We would not be surprised if the piano question here is at the bottom of the difficulty. If Hofmann nevertheless should decide to come and use the Knabe piano it would signify financial failure, just as was the case with Bülow, Grünfeld, d'Albert and Stavenhagen.

THE movement in progress in Philadelphia to secure the Damrosch Opera Company for next season for twenty or twenty-four performances at the Academy of Music in that city has all the elements of a successful conclusion, \$12,000 having already been subscribed for boxes. In fact, this sum was subscribed before negotiations were entered upon with Mr. Damrosch. This necessarily signifies that Mr. Damrosch has about concluded to continue opera next season.

THE PATHETIC FALLACY.

IT may sound unfeeling to remark that when musical news is at a low ebb in Baltimore there is wired a touching account of the poverty and fatal illness of the composer of Kathleen Mavourneen. This statement always calls forth a lot of sentimental rubbish in the daily newspapers, until you rub your eyes with amazement and ask:

"Can it be possible that Mr. Crouch has been neglected by his contemporaries?"

Of course the ballad is pretty and tuneful, bearing a strong family resemblance to a hundred Irish melodies. But making a tune is not the only requisite of a composer. There has been or there is lots of talent of a mediocre order gone to seed because of lack of application. Stephen Foster was one, and with these degenerates the world always sympathizes, forgetting the cruel, hard work it took the masters and the little masters of music to conquer a position in the domain of art. There is altogether too much sentimentality lavished upon the ne'er-do-wells and the incompetent ones of music. Because a man can turn out a commonplace tune that can be whistled by the boys he is acclaimed a genius by the unthinking. Mr. Crouch's condition is sad, if the newspaper reports are true; but he is necessarily not a composer of even mediocre ability because he made that cheap little ballad Kathleen Mavourneen.

1,388.

THE Boston Symphony Orchestra plays to-morrow evening at the Metropolitan Opera House. It will be the fifth and last concert of this season, the forty-seventh performance of the band in this city and the 1,388th performance since the orchestra was organized.

1,388 concerts! Just consider what that figure means and the numerous rehearsals, myriad of rehearsals, that cluster about this figure.

Conductor Paur announces a Wagner program selected for the exploiting of such music of the master as best sounds in the concert room. Here is the scheme:

Rienzi, overture.
Lohengrin, preludes to Acts I. and III.
Siegfried, idyll, in E major.
A Faust overture in D minor.
Siegfried, Waldweben.
Die Meistersinger, Walther's Prize Song.
Die Meistersinger, prelude.
Die Walküre, spring song.
Die Walküre, Ride of the Valkyries.
Soloist, Mr. Ben Davies.

The 1,389th concert is to be given in Brooklyn next Friday, and the March itinerary of the orchestra ends in Philadelphia next Saturday with the 1,390th concert.

What a record!

And what a lesson!

The moral is rehearse, rehearse, and again rehearse!

Mr. Thomas' Chicago orchestra is really a band of mediocrities, with two or three honorable exceptions. Yet Mr. Thomas has accomplished wonders with his raw (doubtless very raw at the outset) material.

By dint of constant rehearsing he has brought the playing of his men to a noteworthy pitch of excellence, although far below the level of the Boston orchestra. Comparisons in this case would be futile, besides notoriously unfair, for the Chicago orchestra is only five years old; the Boston organization over twice that amount. The latter is an aggregation of artists, and has had such a drillmaster as Gericke and such a superb conductor as Nikisch. Mr. Thomas

has almost had to make bricks without straw in the matter of the personal talent of his men. It will be interesting, therefore, to note the varying excellences of the two bands.

As for the Philharmonic Society, that group of optimists has fallen between two stools. Confident in its own intrinsic strength, it has allowed the Western tortoise to outstrip it in the race for musical honors. In truth it has good stuff in its ranks, much better than can be found in the Chicago orchestra, but it has become moth eaten with senile vanity, it has rusted like an unused sword in the scabbard, and it has shirked rehearsals, rehearsals the very breath of life for an orchestra.

No matter how severe the strain imposed by travel, the Boston orchestra rehearses, and Mr. Thomas, who is a musical martinet, has drilled his men unmercifully.

Yet the Philharmonic Society only gives six concerts and six public rehearsals a season, and its members grumble at extra rehearsals. With shame we must admit that again is New York beaten on her native heath. Boston long ago wrested the honors from us, and now here is Chicago battering down our musical walls as did the blasts of Joshua's trumpeters (shofars?) the walls of Jericho.

For shame we say, gentlemen of the Philharmonic Society! Arouse, sluggards and rehearse, else soon you will be tenth in the race instead of third. Rehearse, rehearse, rehearse!

THE LAST FRENCH MASTER.

WHEN Ambroise Thomas was laid in his grave at Montmartre, where Alexandre Dumas reposes, and whither Heinrich Heine was transported from his *Matrassengruft* to find at length a resting place, with all the military honors due to a Grand Cross of the Legion of Honor, with heaps of crowns, and amid a crowd of admirers from all parts, it would have seemed as if a fitting close had been made to a happy life. He died full of years and honors, the head of the world's greatest school of music, the world-famed creator of Mignon, of which he had seen the 1,000th performance.

Few composers have seen their names on the same playbill for 100 times at the same opera house, but Thomas had the unparalleled experience of hearing ten centuries of his Mignon at the same theatre. Yet, some of those who know say his life was not happy, and the drop of bitterness in his cup of happiness was this very success of Mignon. It overshadowed all his other productions, and he felt annoyed when spoken of as the "composer of Mignon," as though the rest of his works were of no account. To him, as to many others, a great good fortune is a misfortune. One consolation he had before his death: at the concerts of the Opéra, the overture of his almost forgotten *Françoise de Rimini*, "ce superbe prologue," as Massenet described it in his speech by the grave side, aroused genuine enthusiasm and stirred the public to an ovation in his honor, and proved that the overwhelming success of one piece had not engulfed all his labors.

It may be perfectly true what Théodore Dubois said at the funeral: "You have made us love and admire Bach, Gluck, Beethoven and, above all, Mozart; Weber and Mendelssohn were also among your cherished deities; and others, too, for you had the eclecticism of noble souls." But still it cannot be concealed that he thought that French music exhibited a tendency to quit what he deemed the safest paths; those trod by Méhul, Boieldieu, Halévy, Hérold, Auber and himself.

As a German critic writes, he saw in the influence of Berlioz, and in that of Liszt and Wagner, and those who followed these masters, a seed of corruption. He viewed them as men "who hurled to the ground the national spirit of French music," to which the Graces had left the legacy of melodic, flow and buried it under a polyphonic and inharmonic load, incompatible with its constitution.

He could not understand the dramatic power of Wagner's works, the immense impression which his mighty genius made on all who recoiled from what is traditional; like so many others, he could not comprehend the genius of Bayreuth. He tolerated in the Conservatory everything except Wagner's music. The increasing influence of the latter on the progressive French school embittered Thomas's last days, and this brought him back to his first drop of bitterness; the new generation could accept Mignon, but refuse Hamlet. A string of pleasing melodies could not solve, musically, Shakespeare's problem; to illustrate

a tragic argument, there are required accents which were not at his disposal. He held high to the last flag of France, though he must have seen he was the only man of talent on that side, while youth and hope were on the other. "He was a general without troops, and the time of his departure had come."

Like epitaphs, *les éloges funèbres* can only celebrate success or virtue, but in some parts of M. Massenet's address, which are worth quoting, as the speaker is commonly reported to have the best chances of succeeding to the vacant post at the Conservatory, he says of Thomas, "he was not one of those tumultuous artists who strike all the chords of the lyre; he was no agitated Pythoness on her tripod of flame, prophesying amid wreaths of mysterious smoke. In art as in nature there are rushing torrents, impatient of all dikes, superb in their fury and bearing sometimes ravage and desolation on the banks that they wash; but there are, too, full azure streams which go on calm and majestic, fertilizing the plains they traverse."

WHAT'S THIS?

THE New York *Herald*, having sent Mr. Steinberg to Götterdämmerung last Saturday afternoon, detailed a jocose person to cover Mr. MacDowell's recital at the Carnegie Lyceum. This masterly criticism resulted:

A piano recital was given at Carnegie Hall Lyceum yesterday afternoon by Mr. E. A. MacDowell. The gentleman is not a bad performer by any means, but one gets tired of even the best of performers when he pervades the program from end to end—when it's a "continuous show," with one man always to the fore. Even the program was MacDowellian, there being no less than seven of his own compositions on the list, which he supplemented by three others. Chopin was heard once, Grieg once, Schubert once, MacDowell ten times.

This is not a just discrimination between composers.

One of the chief compositions by Mr. MacDowell heard yesterday was his second sonata, op. 50, the movements of which were thus described on the program: "I. Slow, with nobility. Fast passionately. II. Elf-like, as light and swift as possible. III. Tenderly, lovingly, yet with passion. IV. Piercely, very fast." Mr. MacDowell did all these things.

The concert was not uninteresting, but somebody ought to make up Mr. MacDowell's program for him and let other composers have a show.

How, now, what is this—"not a bad performer"?—"not a just discrimination between composers"? Mr. MacDowell was invited here by the Synthetic Guild to play a program composed of his own compositions. What does the *Herald* mean? "Bad performer"? Phew! that sounds like a criticism from the Dismal Swamp. It reminds us of the notice written when Rubinstein first played here. He was accused by some blithely idiotic person of being selfish because he played his own concerto in D minor, and didn't give Beethoven a chance. Can the writers of these notices be one and the same person?

POOR MAY FESTIVALS.

A LARGE number of those people who help to support May festivals seem to be imbued with the idea that they were solely made for singers, forgetting even that singers need support or that anything instrumental should be interpolated between their numbers.

"What" these people will echo, "poor May festivals! How can our May festivals be anything but fine? Do we not chose and pay the very best singers in the country for our festivals, drawing even on the stars of the metropolitan operatic firmament to lend them glory!"

Very true. Even the smaller points where May festivals are held are even prodigal in their outlay to obtain choice singers. But we are talking here of the orchestras, the poor scrap orchestras which disfigure festivals, and upon which no sufficient care or money is expended to place them in bearable relation to the vocal material imported.

There are a few centres where full, permanent orchestras are put into action under their permanent conductor for their May festivals. Cincinnati is one, Buffalo is another and Pittsburgh, which has held large May festivals at intervals, is getting into trim with its own permanent symphony orchestra, which it can call upon for festivals. After these come some prominent quartets, which are dependent on scratch bands recruited from various points of the States' compass, brought together necessarily at the last moment, by consequence insufficiently rehearsed, then pushed into a performance, which is naturally given without precision, sympathy or nuance.

Indianapolis, Worcester, Montreal, Elmira, Springfield, Albany are in this plight. There are smaller places, like New Bedford and North Adams, which are naturally not likely to fare any better.

And then there are a number of places in the far West particularly where what are called musical conventions are held annually. These cap the climax. They are usually planned and carried through by some individual mainly interested in the financial results. He is compelled to import a soloist or two to attract a clientèle, but the orchestra gives him small trouble. He is usually supposed to have some knowledge of music—not as a rule, by any means, orchestral music; but he stretches his capacity to fit the occasion and compass economy, and he constitutes himself an orchestral leader for the nonce. Cases like these are, of course, matters of hollowness and absurdity, miseducating the community, but reacting with the promptest evil on soloists, who can by no possibility do themselves any justice with the vicious accompaniments provided.

The May festival system needs overhauling. Worcester is a very important centre. The Springfield festival is also an important annual recurrence. Both places are within ready hail of Boston. Boston is adjoined as a neighboring city, because it is in proprietorship of one of the first orchestras in the world. This orchestra does not go anywhere en masse except for its own symphony concerts during the season. A few members are extracted from it for the Worcester and Springfield festivals, but these are put in harness with an irregular corps drawn from separate places, and in any event play under a new conductor.

The merit of the conductor is not the question in point. Extremely capable conductors take these motley orchestras in hand and no doubt have a severe and taxing time with them. It is a question of even a complete orchestra, accustomed to one leader, jumping suddenly under the direction of another without due time to rehearse and grow accustomed to his manner and ideas. It would be disastrous probably to an unbroken organization, but what may it be estimated to be with a body made up of shreds and patches, good and middling, from no less probably than a dozen organizations, each with different ideas of the music in hand—that is presuming they have ever had any at all?

Yet this is the condition of things which forms a background for some of the best soloists living in choral and miscellaneous works of the greatest importance which are given annually under the caption May Festival. Admirable choruses are prepared and well qualified conductors are in control, but the orchestra material a conductor finds to his hand is of such a polyglot nature that it would take a month at least of steady drill to bring it into any sort of even shape, leaving out ideas of nuance and finish completely. A handful of experienced men drawn from such a body as the Boston Symphony Orchestra as the nucleus of a festival band cannot be expected at one or two hasty rehearsals to diffuse their taste and experience through a mass of crude vari-thinking material surrounding. The Chicago oboe, the Cincinnati horn, the New York trombone and the Boston cello are like so many pieces of shaken up Chinese puzzle which fit only where they permanently belong, and which when thrown together in an orchestral show, like the disjointed pieces of the puzzle, sharp corners, rugged curves and a vast amount of gaping hollows.

When Mr. Seidl goes on the road to fill festival engagements he does not take with him his full orchestra. He takes a section and depends for the rest on a local supplement. We all know that a little evil can obscure much good, and when permanent bodies permit their reduction to be reinforced by local supplement they might nearly as well trust to local chance altogether, if they could muster enough men. The uninitiated supplement will nullify the effect of union and permanence to the certain extent of rough, irregular performances.

The American musical centres where May festivals are held, and where the programs are of an ambition equal to that of the cities which can boast of a permanent orchestra, should put on a thinking cap. Let the first city which holds itself as high in importance as Cincinnati or Buffalo begin at the basis, and try to secure a permanent orchestra for its festival. Better economize on the soloists than the orchestra, or better be satisfied with a small orchestra composed of men who have always played together than seek imposing numbers which must perforce be made up of players of all grades and from all places. It is a pity that the orchestral blot should lie upon so many admirable musical enterprises, which are ordinarily the means of bringing forward superior choral work,

backed by a capable, musicianly director. A smaller scheme which was complete and symmetric would redound how much more largely to musical taste and progress than the present plan of an imposing surface with a roughness and irregularity of detail which are due to defective orchestras.

The scrap orchestra should be abolished. Leading points should show the beginning of a remedial movement, else will the term festival become a sadly disappointing misnomer.

READERS of this paper should pay particular attention to an article in the Musical Instrument section, by Mr. William Steinway, called "American Musical Instruments." It is necessarily of great interest, considering the authority and the scope of the subject.

The Thomas Concerts in the East.

MR. THEODORE THOMAS, with the Chicago Orchestra of ninety musicians, is giving a series of seven grand orchestral concerts in the Metropolitan Opera House this month. There remain two evening concerts on the following dates:

Wednesday, March 25, 8:15 P. M.,

Saturday, March 28, 8:15 P. M.,

and one matinée on the following date:

Friday, March 27, 2:30 P. M.

The evening concerts begin promptly at 8:15 P. M., and the matinées at 2:30 P. M. The soloists, as announced on the following programs, are Mme. Emma Juch, Mr. Rafael Joseffy, Mr. Bruno Steindel, Mr. Edmund Schuecker, Mr. Plunket Greene, Mr. Max Bendix and Mr. Ben Davies.

The programs speak for themselves, representing as they do such a wide range of orchestral literature, and being interwoven one with the other, so as to form a perfect chain.

PROGRAMS IN NEW YORK.

Wednesday, March 25, at 8:15 P. M.

Soloists—Mr. Plunket Greene, bass; Mr. Max Bendix, violin.
Symphony No. 1, B flat.....Schumann
Aria.....Mr. Plunket Greene.
Concerto for violin.....Brahms
Mr. Max Bendix.
Overture, Fantasia, Hamlet.....Tchaikowsky
Wotan's Farewell and Magic Fire Scene, Walküre.....Wagner
Mr. Plunket Greene.

Friday Afternoon, March 27, at 2:30.

Soloist—Mr. Rafael Joseffy.

Symphony, From the New World.....Dvorák
Concerto No. 2, A major.....Liszt
Mr. Rafael Joseffy.
Bacchanale, Tannhäuser.....Wagner
Siegfried Idyl.....
Till Eulenspiegel's Jolly Waggeries.....Rich. Strauss

Saturday, March 28, at 8:15 P. M.

Soloist—Mr. Ben Davies.

Serenade, No. 1, D major.....Brahms
Recitative and Aria, Waft Her, Jephthah.....Händel
Mr. Ben Davies.
Symphony, B minor (unfinished).....Schubert
Recit., No. 1 Can Bear My Fate No Longer } Freischütz... Weber
Aria, Through the Forests.....
Mr. Ben Davies.
Overture, Leonore No. 3.....Beethoven

PROGRAMS IN BROOKLYN.

Thursday, March 26.

Soloist—Mme. Emma Juch.

Overture, Sappho.....Goldmark
Romance, Damnation of Faust.....Berlioz
Bacchanale, Tannhäuser.....Wagner
Siegfried Idyl.....
Songs—
In the Hothouse.....Wagner
Dreams.....
(Instrumentation by Theodore Thomas.)
Mme. Emma Juch.
Till Eulenspiegel's Jolly Waggeries.....Rich. Strauss

C. Salaman.—Charles Salaman, the oldest living musical composer in England, now in his eighty-third year, has been continuously before the public for sixty-eight years. He remembers the tolling of the bells for the death of George III. He was present at the coronation of William IV. and Queen Caroline, and he was a lad of sixteen when he traveled with Charles Kean to Stratford-on-Avon to be present at the third Shakespeare jubilee. He knew Mendelssohn, to whom he was introduced by Attwood, the organist of St. Paul's. He used to play duets with Liszt at his father's house in 1837. Schumann, Hummel, Moscheles, Meyerbeer, Spohr, Thalberg, Wagner, Heller, Balfe, Wallace, Bishop, Czerny, John Barnett, Sterndale Bennett, Verdi and Gounod were all his personal acquaintances. He played at Munich in 1838 before the old King of Bavaria. He still preserves some German words which Mozart's widow wrote for him when he visited the venerable old lady at Salzburg.



A DISTRACTING week has happily passed. A maddening mélange of opera, new plays, concerts, song and piano recitals. If I closed my eyes at night I saw Duse leading the Thomas orchestra, Minnie Maddern Fiske playing *Prince Hal*, Julia Taber reciting selections from old Christopher Marlowe, May Irwin in tights as *Rosalind*, Theodore Thomas playing *Torvald Helmer* in *A Doll's House*, E. A. MacDowell playing his sonata *Eroica* on a bicycle, a light from St. Agnes' falling on his brow, and Klafsky playing *Nora Helmer*, with Walter Damrosch as *Fafner*, the dragon with the sleepy voice.

Then Ternina, a sweet nightmare attired in a silk woven soprano, chased me across the roof of the Academy, and I awoke, only to find the Irving Place Theatre disguised as a big comet, with Heinrich Conreid riding on the nebulous tail and looking like Anton Seidl after Theodore Thomas came to town.

Yes, two more weeks of this sort of thing and then for the green car (change at the Boulevard), sorrowing relatives and joyful theatrical managers. The New York dramatic and musical season is a large contract to handle critically.

I weighed 191 pounds at the beginning of the season. I now weigh 205. It must be the imported music I've heard. It is very weighty, you know. Next Sunday I'll meet you at the cemetery on Sheol avenue, twenty-third Tennessee marble urn to the left.

Edward MacDowell is always a welcome guest in New York. Indeed if he lived here he would be alternately feasted and frozen after the manner of our metropolitan treatment of favored sons of music.

The Boston pianist and composer played last Saturday afternoon in the Carnegie Lyceum, a place so cryptic and remote from cable car gongs as to remind me of a second Cabaret du Néant.

The recital was given under the auspices of the Synthetic Guild, a body of piano teachers headed by my esteemed friend Albert Ross Parsons, one of the most erudite men in the country. Miss Kate S. Chittenden is the president. I understand that the membership comprises well-known names in a half dozen cities. It is, I believe—and I may err on this point—founded for the purpose of advocating and practicing the synthetic method in piano teaching—Mr. Parsons' particular method.

Mr. MacDowell played his second sonata in G minor, dedicated to Mr. William Mason. It is his Arthurian sonata and the one I reviewed some months ago. Its poetic, almost rhapsodic character, sombre coloring and orchestral breadth were all strongly described by the pianist, whose noble tone and deep musical feeling are so grateful after the virtuoso chattering we are subjected to.

The B flat minor scherzo was played with delicate velocity, and the lovely slow movement—MacDowell at his best—was poetically delivered. I had intended to go immediately after the sonata, but I found the "Eagle," and could not resist waiting for *And Like a Thunderbolt He Falls*.

I wonder how MacDowell's music sounds from others' fingers?

The personal eloquence of the composer while at the keyboard is a big factor after all. Much of MacDowell's music is for players with both heart and fingers, a rare combination.

I narrowly missed being crowned with a laurel wreath on Tuesday night at the Metropolitan Opera House. The wreath was intended for Mr. Theodore Thomas, and was in the arms of an usher. I had just stooped over to speak to a friend when—smash! and the back of my head was enveloped in laurels and streamers. The segment of the audience that wit-

nessed this fascinating performance smiled hugely. And yet why should not critics be crowned, too?

Being constitutionally modest, I nevertheless feel that we are sadly neglected by the public and disliked by the artist—the fate of all middlemen. Perhaps on the sad, sunless Plutonian shore we will get our reward. Perhaps.

The apex of the Thomas orchestra is the kettledrum player. He is higher than the conductor, and he has sat in his present position for nearly a quarter of a century. I remember him for twenty-three years at least. His name is Loewe, and he is a lion among tympanists.

A funny crowd is a New York musical crowd. It fizzes and booms and fizzes like a glorious rocket, but soon subsides southward—like the squalid inglorious stick. No one—but a handful of the faithful—grieved when Mr. Thomas went West. Yet the rejoicing over his return would lead a stranger to suppose that he was cruelly exiled and treated unjustly. As a matter of fact, Mr. Thomas means to remain in Chicago, where he has a substantial guaranty. He will visit us next season with his band, and we will welcome him. He is one of the two great conductors in the country, Mr. Anton Seidl being the other.

There is only one great orchestra in the United States. It is the Boston Symphony Orchestra.

There are many paragraphs floating about just now about Emma Eames. One stated that she demanded of Mr. Grau the exclusive rights to certain rôles. This is not correct. She was not willing to return here if other singers were allowed the exclusive rights to certain rôles. I think that she was perfectly right in this. Eames is the best *Elsa*, *Desdemona*, *Juliet*, *Marguerite*, *Charlotte* (in *Werther*) and *Mrs. Ford* that Mr. Grau has had, and she necessarily rebelled at other singers claiming as absolute property her rôles. All that she asked for was a fair division. The public could then decide, and did most effectually in her favor.

I saw Klafsky at the Hotel Lûchow Saturday night of last week. Was the lady exhausted after *Isolde*? She didn't appear to be, for she was supplying a group of well-known musical people with food for laughter. She has the funny bone, has Klafsky, although from the sound of her name you might reasonably suppose that her wit is weighty. She is Hungarian, and not German, and there is a big difference. When the paprika of Hungary is in your veins you can't look at life through philosophic spectacles. I remember Francis Korbay, the fashionable singing master, who never saw his pretty wife without yelling "Eljen!" the equivalent of our "Hurrah!"

But it means more than the pallid huzza of politics. It means that the sky is blue, girls are pretty, the world is a good place to live in—if your income does not exceed your thirst—and that God is good to the Irish on the 17th instant. So let us yell "Eljen!" and "Erin go Bragh!" I came nearly writing "Braga," the name of that pretty actress in Irving place.

Do you know Max Bendix?

When you go to the Thomas concerts this week and next at the Metropolitan Opera House, look at the bearded young man who sits at the first desk of the violinists, just under Theodore's awful gaze.

That is Max Bendix, a jolly fellow and an artist to his coat tail tips. He divides with Franz Kneisel, of the Boston Symphony Orchestra, the honor of being the finest concert master in the country. Bendix I knew well in Philadelphia, and he was a New Yorker until Thomas went off with him to Chicago five years ago. He has worked very hard, and you will gauge his artistic powers when he plays the great Brahms violin concerto this evening.

I hate to grumble, especially over a hopeless subject, yet I cannot refrain from saying that our theatre orchestras are becoming worse instead of better—indifferent, slovenly playing, bad intonation of strings, brass and wood and wretched selections. I have listened carefully to the performances of the orchestras of Daly's, Palmer's, the Garden, the Lyceum and the Fifth Avenue, and it is difficult to say which played the most abominably. I use strong language, but I mean it, and I hear many complaints.

The Empire orchestra is a model under the conducting of Will Furst, and Ernest Neyer at the Bijou makes good music. We don't wish classic music, but surely it is not too much to ask for music reasonably well played. The dreary, torpid theatre orchestras of this city are a disgrace.

Mr. Mansfield knew how to manage this agreeable adjunct to a night's pleasure, for he engaged Mr. Dannreuther and a string band, and that terror of the theatre, the cornet solo, was never heard at the Garriek.

Rudolph Aronson, who engineers laurel wreaths on the brows of distinguished composers and conductors, is gleeful over the news that his pretty wife, Alma Dalma, made her début at La Scala, in Milan, last Friday evening in a new opera by Giordano, called *André Chenier*. Mrs. Aronson assumed the leading soprano rôle. Jean and Edouard de Reszké cabled their congratulations in advance. The lady has studied with Marchesi, Viardot-Garcia and Laborde.

So little concerned was Gus Kerker about his musical share in *The Lady Slavey* that on the day of its production he calmly went to bed and slept until some one rapped at his door and said:

"Hello, Gus, are you going to the theatre tonight?" Then the composer dressed in a hurry, and, with that blond head of his most artistically towzled, he conducted his clever music, and the most surprised man in the house at his success was Mr. Kerker himself. This is a true tale, and I shall incorporate it in the *Lives of Great Composers*, by a Great Author.

An interested spectator at all the good musical and theatrical entertainments the last month has been Mrs. W. H. MacDonald, the wife of the well-known baritone. She was the favorite prima donna Marie Stone, and with her white hair, classic features, svelte figure and bright eyes, she is a very picturesque woman. What memories she recalls of the Bostonians in the old days!

I caught a winged hint that this once popular soprano may return to the boards next season.

It is never too late to speak of a great art work. I saw on Wednesday night Duse's *Magda* for the first time. You know all about this German opera singer who sang *Isolde* in Italy and then returned to her home in Prussia, after twelve years, to find it animated by the same narrow, parochial spirit.

All that has been written about the Italian woman gave me but a faint idea of the beauty and power of her work. Mr. Meltzer told me that it was not the real *Magda*.

Who is the real *Magda*? Certainly not Sarah Bernhardt with her brilliant reading of an easy going and conscienceless artist. Certainly not one of the German actresses I have seen in the rôle faintly approached Duse. Who is the real *Magda* if she is not? To be sure, she cannot escape her nationality. Yet Ristori was an incomparable *Marie Stuart*, Modjeska a remarkable *Rosalind*.

In cases of this kind nationality fades into the background and the human woman faces us.

I was struck by the rich, vital exhibition of heart in Duse's performance. *Magda* loved her sister and tried to care for her father until their natures clashed.

She goes to that interview rebellious, unsubdued, whereas Bernhardt went weeping, the terrified child. As for the duo in the third act with Von Kellar, I can only echo the opinion of my confrères—it was eminently human. The woman who at first shrank from his person—evoking in a gesture their disgraceful past—became later a vengeful fury. The scale of the outraged woman was run from loathing and nausea at the sight of the father of her child to shrill accusation and reproach.

Lord! what a whirlwind of contempt, of irony, of disgust she gave us. Poor, vacillating, petty Von Kellar was about the most contemptible creature of the male sex I ever saw. Have you ever faced, you men around town, a woman who knows your soul as she does her dressing table; who rends your shifty evasions, scorns your transparent lies, knows you for a coward?

Some men in the audience shivered, I know, at the woman who laid bare the pitiable conduct of the man

who evaded her angry look. And with what rare tact was this difficult passage at arms executed! I can recall no such duel of the sexes for years. Henry Arthur Jones, with his celebrated tirade, *Sex Against Sex*, is a cheap rhetorical chatterer by comparison.

When Duse spoke of her child, "Mio bambino," she made a tender, pathetic movement of the arms that brought the tears to your eyes. In the hollow of her curved arms you saw a sweet child slumbering.

Duse hums two themes from *Tristan and Isolde*, the air is from the first act—the seaman's chorus—and

the actors must have been sorely tried. When Duse appeared there was perfect quiet.

Three girls seemed to voice a certain sort of public sentiment. Said one:

"Why, she isn't a bit pretty!"

Said another:

"I'm disappointed. She acted just as if she were in her own house. When I go to the theatre I want to be astonished. I hate to see the same things I see in life; it is a——"

"Shut up!" said the third young lady, who was crying.

"That cigarette smoking is all right," remarked a theatrical sharp to me. "but the draught at the win-

how I played a Chopin ballade at Justus Schwab's Socialistic headquarters, and how I narrowly escaped being mobbed because I refused the twenty-seventh glass of beer.

Spring is at hand, and then, mes enfants, I shall refuse nothing.

So Miss Russell has forsaken Abbey & Grau and the attractions of T. Henry French, and returned to her early love, the Casino.

I fancy that Mr. Abbey will not grieve over the defection. The brilliant lady cost her managers a pretty penny. Some say over \$150,000.

Canary & Lederer are shrewd persons, although the headshaking when the news was announced was



THIS IS THE \$5,000 STEINWAY PIANO THAT COHEN BOUGHT.

the other is the beginning of that melancholy tune played by the English horn in the third act. She has a good ear.

I wonder what becomes of *Magda Schwartz*, otherwise Maddalena Dell'Orte, after her father is buried and she goes away again from her home to sing in opera?

Perhaps after her voice begins to wear she goes into comic opera and later, stout and cynical, she marries her manager. Of course her child grows up and goes to the bad.

No doubt that Duse is a "fad." Her art is caviare yet, and there are not so many Italian students as French and German here. On Wednesday a solitary electric light glowed at the side in the Fifth Avenue Theatre. I was appalled to notice row after row of people with their noses buried in the libretto,—a libretto, by the way, that is not a real one, for it only gives a synopsis of the play and not the dialogue.

During the first act the star does not appear. The buzzing in the house was abominable. Nearly everyone whispered to his neighbor, and the patience of

dows is the wrong way." This was a criticism of the manner in which the smoke blew as Duse puffed a coffin nail in the third act.

The world is various.

One funny thing I forgot to tell you. When Duse said to her father: "I am I," thus proclaiming the keynote of a woman's right to herself, to her own individuality, no sooner had she said it than a melancholy looking woman in one of the back rows clapped her hands furiously. She told the story of an oppressed life, a crushed existence in that one outbreak. I suppose she went home and sighed and looked after the nine children as phlegmatically and dutifully as ever. But she threw off the yoke mentally that once.

There are lots of human documents if you look for them at the theatres. The play is the thing for unmasking our false, assumed and worldly self and allowing the real prisoner behind the bars of our souls to peep forth. Then it—the prisoner—gets back to its cage all the unhappier for the glimpse of freedom.

If I keep on this strain much longer I will be suspected of being an Anarch. Some day I will tell you

ominous. I think this firm know what they are about. Miss Russell in a strong attraction is big money. Miss Russell in a mediocre opera means a gold mine lost in six months. She has shown her wisdom in securing such men as C. M. S. McClelland and Gustave Kerker to write for her. We will get the new opera next spring.

When Courtlandt Palmer was studying music in Paris he was much annoyed by the constant practicing of the tenant in the apartment above his own. After complaining to the landlord a number of times, and finding that the nuisance continued, Mr. Palmer could stand it no longer, and finally decided to find another apartment. "I wouldn't mind it if the idiot knew how to play, but that ——— drumming is simply unendurable." "I am sorry," said the landlord, "that you have been annoyed, but M. Paderewski has the apartment above, and I don't like to complain to him about his playing."

Says the *Kansas City Journal*: A New York musical critic is charged with going to sleep and snoring at a Wagnerian opera performance. The accusation is

absurd, of course. The idea of a snore being heard at a Wagnerian performance.

James Mulligan, an employé of a logging camp, died in the woods a couple of days ago near Welbeck, Mich. His friends placed his body and all his belongings in a coffin to ship to his family.

They decided to carry the coffin to the railroad station. Eight stalwart woodsmen undertook the task of carrying it a mile over the frozen mud roads. They had not gone far when they suddenly stopped. Every one of them turned pale with fear, and they nearly dropped their burden.

From within the coffin they heard the strains of After the Ball in the piping tones peculiar to a music box.

Then some one remembered that the box which James bought to help shorten the long nights was packed in the coffin, and it is supposed the jarring caused the springs to relax. The men were reassured and proceeded on their way.

"If Jim hadn't been dead," said one of them, "after listening to that tune he surely would have died. No danger of his being buried alive now."

This was in the Chicago *Daily Tribune*.

"Masel und Broche
Auf die ganze Mishpoche."

The gorgeous piano that is spread across the page to-day is the \$5,000 Steinway grand that was at the Chicago Exposition. It was bought by the Original Cohen for his daughter Eva, when she married her cousin Harry one day last week.

Mr. Cohen drove up to Steinway Hall in a synagogogue barouche the other day and demanded of Mr. Stetson the highest priced instrument in the building. He sniffed at the \$1,150 pianos and asked for something better. The Exposition piano was shown and he did not blench at the price, but he hinted that as the instrument had been looked at by so many people during the summer of 1893 the original figure might be reduced. Mr. Harris Cohen got the piano for \$3,500, and when daughter Eva returns from the honeymoon with her paternal name untouched, she can play the Kosher Caprice, by Blumenthal, or the Michveh March, by Mendelssohn, in rich tones. It is the highest priced piano in the world, except Mr. Marquand's.

Geneva.—M. Edmond Audran's lyric comedy *Photis* has received a warm welcome at Geneva.

Rome.—The first production of Leoncavallo's *Chatterton* was announced for March 7 at the National Theatre, but will probably be delayed.

A New Collection.—A collection of male choruses of German composers of the present time has appeared in Kiel. The first part contains ten, large or small songs, for several voices, mostly by younger composers. The work is entitled *Deutscher Liederhort*.

Stuttgart.—A new opera, *Astoria*, by J. Krug Waldsee, was produced for the first time at the Stuttgart Court Theatre on the birthday of the King of Württemberg, February 25. The text is taken from Meyer's well-known story, *The Marriage of the Monk*, but the music, while exhibiting talent and learning, is very poor in melodic effect. The instrumental combinations show genius enough, but only rare passages have charm. While the instrumentation is quite modern in style, the choruses are in the style of the old opera. There are many reminiscences of Wagner and others. The very difficult title part was well performed by N. Rothmühl. The composer, who is at present conductor at Augsburg, was called out, and at the conclusion presented to the King.



CORINNE MOORE-LAWSON RECITAL.

CORINNE MOORE-LAWSON, the soprano, whose headquarters are in Cincinnati, gave a song recital on Tuesday afternoon, the 17th inst., in Carnegie Chamber Music Hall to a goodly sized and select audience. Her lengthy program dated from the sixteenth century to the latest French and German schools and included songs of Purcell, Bishop, Franz, Paderewski, Henschel, Kjerulf, Dvorák and Chaminade.

Mme. Lawson betrayed some nervousness in the beginning, which induced a tremolo in the voice and interfered with the breadth of her phrasing. The singer is well known and popular as an oratorio artist, in which her smooth, broad style and equality of vocal volume have won her always complimentary criticism. But singing in a small hall to a piano accompaniment, with an audience close enough to touch the hem of a singer's gown, is more of a trial oftentimes than a much more ambitious undertaking.

Mme. Lawson has a full, round soprano, with much of the mezzo quality. Her production is pure and even, and her delivery intelligent. She does not suggest deep sympathy or magnetism, but is a careful and conscientious singer who would always be likely to prove reliable. The voice is flexible and covered neatly the florid Nymphs and Shepherds of Purcell, but a little more animation and some spontaneous spirit were missed in the delivery, which was automatic.

As the program went on, however, Mme. Lawson gained in abandon and rallied in spirit, so as to give a sympathetic and satisfying interpretation of the modern songs. The program gave the German text of German songs, but gave only an English translation of Chaminade's *Anneau d'Argent*. Such songs are spoiled by being sung in English, and ought not to appear on any good recital program except in the vernacular.

The singer had a warm reception, and received plenty of applause. She overtaxed herself by the length of the program, which, although intelligently chosen, presented too much for one occasion. Everybody, however, seemed satisfied and did not hesitate to show it.

VIRGIL RECITAL AND LECTURE.

A piano recital by pupils of the Virgil Piano School took place on Monday evening in Carnegie Lyceum before a large audience. Miss Florence Ferguson and Miss Stella Newark were the performers, and proved themselves able exponents of a school of training which has produced so many admirable pianists within recent years. The style, the color and finish of the playing were delightful, and the certainty and facility of the technic an incontrovertible proof of the mechanical value of the method. Bach, Beethoven, Paradies, Grieg, Chopin, Moszkowski, Schubert-Liszt and Paul Wachs were the composers played, in all of which the interpretation was just and sympathetic.

Midway in the program a lecture was delivered by Mr. C. S. Virgil on the Clavier Idea, which gave a clear synopsis in ten minutes of its value and progress.

That it can turn out pianists of taste, finish and superior technical equipment there is no room to doubt, and warm applause greeted the performance of the two pupils in question on Monday evening.

CARRI PUPILS' RECITAL.

A concert was given in Chickering Hall on Thursday evening last, the 19th inst., by the violin pupils of Mr. Ferdinand Carri, assisted by Mr. Max Liebling, piano, and Mr. Henry König, organ.

The program opened with a Bach quartet for four violins, played by Misses Emma Schlismann, Flora Boyd, Agnes Harcourt and Jessie Everett. The ensemble was precise and satisfactory. Solo numbers were exceedingly well performed. Miss Ida Wanoscheck played a *Freischütz* Fantaisie transcribed by Mr. Carri exceedingly well, and the andante and rondo of the Mendelssohn concerto were played with much taste and finish by Miss Emma Schlismann. Liszt's *Airs Hongrois* had quite a brilliant performance at the hands of Mr. Carl Schoner, who is also most satisfactory in ensemble work. The final number, Händel's *largo* for violins, organ and piano, enlisted the following performers: Miss Emma Schlismann, Miss Flora Boyd, Miss Marion Gray, Mr. Carl Schoner, Mr. Carl Moszkowitz, Mr. Henry Bossert, Mr. J. E. Cannon, Master Abraham Kleinbaum, Miss Agnes Harcourt, Miss Jessie Everett, Miss Catharine Kenney, Ida Wanoscheck, Mr. Guyon Locke, Mr. Chr. Van Deventer, Master Valentine Eselgroth, Master Isidore Moszkowitz, organ, Mr. Henry König; piano, Mr. Max Liebling. This number was exceedingly effective and brought an interesting concert to a successful close.

WETZLER-GREENE CONCERT.

A concert was given on Saturday afternoon last, the 21st inst., in Mendelssohn Glee Club Hall, by Mr. Herman Hans Wetzler, organist, assisted by the basso Mr. Plunket Greene. The organ part of the program was solely an exposition of Mr. Wetzler's understanding and performance of Johann Sebastian Bach. It was not too long a program, but served amply to show that the organist's reverence and sympathy for the works of the master are justly and firmly conceived. He played the prelude and fugue in A minor with great clarity and decision; the F major pastorella, the prelude and triple fugue in E flat major and the D minor fugue, transferred from the violin to organ, were also played with earnest intelligence and accuracy. It was a rigid but wholly interesting and enjoyable program.

Mr. Plunket Greene enlivened matters by some spirited singing of Schubert and Schumann songs, which he imbued with due romantic sentiment. Max Bendix, the concert master of the Thomas orchestra, afforded a genuine treat in his fine, broad, sonorous performance of a Bach prelude in E major and a sarabande and double in E minor. Counter attractions in music prevented the audience being larger, but all present were appreciative and liberal in their applause.

MUSICAL ART SOCIETY CONCERT.

The second concert of the Musical Art Society of New York, Frank Damrosch director, took place on Thursday evening last, the 19th inst., in Carnegie Hall. The society is now in its third season, and has arrived at a point of choral perfection which may fairly be accepted as difficult to surpass to-day. The fine polyphonic weavings of the choral music of the sixteenth and seventeenth centuries are brought out with a clarity, a sympathy and proportion wholly admirable and refreshing. Intelligence, purity of style, a noble, finely shaded simplicity in delivery characterize the work of the Musical Art Society, which is to be congratulated on its labors, while its director, Mr. Frank Damrosch, has earned a lasting debt of gratitude from all true music lovers for the skill and musicianly taste with which he has brought matters to this stage of development.

The first part of the program was devoted to church music composed for the special services of Holy Week. Three responses of Palestrina, sung with exquisite effect, were followed by some of the *Improperia* of the same composer, sung antiphonally by the full choir on the stage and the Oratorio Society stationed in the first gallery. The solemn, chaste, dramatic significance of these reproaches,

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so beautifully sung, was something worth some sacrifice to hear, and will long linger in the memory. The idea of placing the second chorus in the gallery, instead of dividing the Art Society, was an admirable one, and occasioned a delighted surprise in the audience, which did not realize at first whence the alternate voices were projected. Deep silence reigned throughout the delivery of this noble piece of choral work, and at the close there was a burst of prolonged applause, which meant encore, but which Mr. Damrosch very properly refused to repeat.

Dr. Fernand d'Orbesson delivered the chants in the responses of the program with great dignity and sonority, and added immensely to the impressiveness of the effect.

Other numbers were Lotti's Crucifixus, Liszt's setting, with organ accompaniment, of the old Easter hymn O Fili et Filiae, an alleluia of Anerio, Mozart's Ave Verum, Tchaikowsky's Legend, Cornelius' Der Tod, a Norwegian song of Kjerulf and Mendelssohn's canon The Lark. M. Gaston Marie Dethier presided efficiently at the organ. Midway the program was divided by the performance of Schumann's quartet in A major, op. 41, No. 3, by the Kneisel Quartet. The large auditorium swallowed all the nuance. Those close to the performers no doubt enjoyed a finished performance.

Looking back on this second successful concert of the Musical Art Society, the first part of the program, however, remains with the memory more enjoyably than the remainder. This Holy Week music was a noble choice, and furnished an hour of refreshing, unmixed delight. The audience was large, and the effect of the body of singers on the stage, surrounded by plants and evergreens, was exceedingly fresh and pretty to look upon. Congratulations for their good work are in order, with a large share for Mr. Frank Damrosch.

Pacini.—The centenary of the birth of Pacini will be celebrated at Pescia, where he died, on April 12. Pacini saw seventy-one of his works produced and left sixteen more complete and ready for the stage.

Madame Alma Ribolla.—In our British edition of recent date the eminent American song composer, Sebastian B. Schlesinger, writes as follows in reviewing a recent musicale in Paris:

"As regards Madame Ribolla, I can only speak in most unqualified terms of praise of her artistic singing." The story referred to appears in another column of this issue.

Critics abroad seem to be unanimous in predicting a brilliant career for this talented singer in concert work, and particularly in song recitals. Madame Ribolla has sung during the past year with great success at a number of musicales in Paris, and was chosen by Madame Marchesi to represent the school at several concerts, in conjunction with Miss Ada Crossley, the Australian contralto (who during the past season has had such phenomenal success throughout Great Britain).

Madame Ribolla will soon make an English tour, and will undoubtedly have a continuation of her Parisian successes.

Paolina Joran.—On February 13 Paolina Joran appeared for the last time at the Rossini Theatre, Pesaro, in Carmen. This lady is of American origin, but educated in Italy, and she has been received with great admiration for her remarkable vocal means, her feeling and her intelligence. On previous occasions, when singing for the benefit of the Red Cross Society, she had great success as *Nedda* in *I Pagliacci*, and also distinguished herself as a violinist by her execution of Sarasate's *Dances Espagnoles* and the romanza of Franz Ries, in which she was accompanied by her sister Elisa, an excellent pianist. At the performance mentioned above at Pesaro, which was a serenata d'onore, she played the violinata of *Beppo* from Mascagni's *Amico Fritz* after the second act of *Carmen* and was called out repeatedly and presented with numerous bouquets and sonnets by an enthusiastic public, which escorted her to her hotel.

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CHICAGO OFFICE THE MUSICAL COURIER,
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PADEREWSKI'S final appearance of the season, and it is said possibly for years, is to-night a thing of the past. It will not be recalled as one of his most successful and pleasurable recitals. Paderewski is no longer a novelty, and that is what we crave. It was his fifth appearance in six weeks, and try his hardest he could not stir up any particular enthusiasm. Encoreless, until the finish of the program, when the curtain fell the audience woke up and accorded him the recognition merited. In response to the uproar he played as continuous encores Mendelssohn-Liszt Wedding March, then his own Minuet, and finally Mendelssohn's Spinnlied, which he brought to an abrupt conclusion, owing to some annoyance he suffered from persons seated in the front row.

Judging from facial expression, Mr. Paderewski was decidedly out of humor and appeared almost as uncomfortable as his audience, which was not so large as was anticipated.

Somehow he seemed off color, and he was not the Paderewski of a week ago who played at the Thomas Chicago orchestra concert.

The Chopin B flat minor sonata was especially fine, except in the funeral march, which was as erratic in tempo as anything I ever heard Paderewski play. The *Soirée de Vienne* was to my mind the most charming of the afternoon's entertainment, and so evidently thought a lady who commenced vigorously applauding before the final bar was reached.

Miss Celeste Nellis and her master, W. H. Sherwood, gave me a private rehearsal of their program which they will give at Miss Nellis' concert at Topeka, Kan., on the 26th inst. Beginning with Godard's concerto, Mr. Sherwood at the second piano, Miss Nellis showed a musical intelligence and brilliancy which usually only obtain with the more experienced artist. There is power and definite purpose in all she attempts, which was decidedly demonstrated in the ensemble work. In the *Danse Macabre* of Saint-Saëns finish and flute-like clearness were most noticeable. Added to her work with Mr. Sherwood her playing of the Strauss-Tausig valse was marked with its splendid comprehension. A big future is predicted for Miss Nellis if she continues progression at her present rate.

Harrison M. Wild, Chicago's very talented organist, was specially requested to play at the dedication of a new organ in Ottumwa, Ia., and was splendidly received, his interpretation of his various numbers giving as much pleasure in that city as has obtained here for several years. He has been asked to give a series of recitals in the near future.

One of the most delightful reunions of the season was given by the Amateur Musical Club on Monday afternoon, when a very excellent program was presented by members of the club. An interesting feature was the playing of Miss Rust, who is an ardent student of Russian music and who has acquired a comprehensive knowledge of the peculiarities and exigencies of the Slav composers. On this occa-

sion she played two selections of N. Stcherbatcheff's *Marionettes* and *Giutare* (*Sérénade sur une tombe*) with a power and intelligence which were much appreciated. Another pleasing number was the 'cello solo, *Wiegenlied*, by David Popper, admirably given by Mrs. Alfred Hoyt. It is somewhat unusual here for a woman to become a 'cellist, but Mrs. Hoyt succeeded in being both graceful and artistic. The great success of the afternoon however, was made by Mrs. Harry J. Wheeler in a Liszt fantasia. She played with a power but seldom heard, and it was a performance absolutely enjoyable for crystalline purity of tone and refinement of style. Her glissando passages were remarkable for brilliancy and virility, while the almost masculine force displayed in the elaborate sustained chords with which the fantasia abounds was particularly noticeable.

In the Hungarian fantasia she was ably accompanied by Mrs. Nettie Jones, who is rapidly becoming recognized as one of the best of the ensemble players. Her accompaniment, always that of an artist, distinguished for its sympathetic and musicianly comprehension, is now in much request.

Mrs. Moore and Miss Chandler sang with good taste and expression duets by Gade, Lassan and Hildach and were enthusiastically recalled.

At the conclusion of the entertainment another young soprano, Miss Marian Thompson, was introduced, with the object of gaining the annual club scholarship, by Miss Moss, one of the most gifted of Chicago women. Studying with Madame de la Grange, every year returning to Europe for fresh ideas, and lastly with Bouhy, this lady has been quietly pursuing her avocation for the past eight years and is now a very successful vocal teacher in this city. Her method is so well thought out (several of her exercises have been thought worthy of adoption by Bouhy) and her finish so thorough that it is delightful to hear a lesson given by Miss Moss.

Miss Fay Foster, of Leavenworth, Kan., who has just returned to her adopted city, Chicago, has been winning golden opinions at all places visited while on tour. This young lady, who has a remarkable gift for modulation, transposing and harmonizing, has been proving herself a most valuable accompanist. In addition to her talent in this difficult branch of musical art she is a soloist and composer of considerable power, and can already be counted among the successful women writers. Her piano pieces are already well known, and a set of octave studies is found worthy of being in continual use in a well-known musical institution.

At a concert given by General Strong on Monday night William Lewis, the violinist, teacher of Maud Powell and many other noted violinists, emerged from his retirement and charmed everyone by playing with his own old fire and magnetism. Mme. Magnus was also one of the assisting artists, ably accompanying a very talented pupil. This lady, the teacher of George Hamlin (who has lately been achieving a series of successes both here and in other Western cities), James Fitch Thomson and at one time George Ellsworth Holmes, is without a rival in the tuition of songs by Brahms, Schubert and Schumann.

Here is a good chance for the American composer! The patriotic song which I recently referred to as being so eminently adapted to the national requirements, and possessing both fire and pathos, is still unset. The words, by Stanley Waterloo, are simply grand, as might be expected from a writer of his reputation, and the idea splendidly thought out. Now it only remains for some inspired musician to fit music to them. To any such an one a very liberal offer is made of one-fifth interest, all expenses being undertaken by the publishers.

Sousa and his band paid Chicago a flying visit, playing to overflowing houses afternoon and evening on Sunday

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last. There was much to interest upon both occasions, as in addition to the enormous success made by the band, Miss Myrta French, with her delightfully fresh voice and unaffected manner, obtained even greater recognition this time than when the famous organization was here some few weeks ago.

Of course Sousa and his band acquitted themselves in the manner always expected from this organization, with a completeness and telling effect which are only obtained by continual practice. This concert served also to introduce Miss Ethel Irene Stewart to the general public, and let it at once be said that her success was magical. She really deserved the enthusiasm accorded, as she sang with intelligence and a singular charm extraordinary in one so young (she is but fifteen years old) which completely won her audience. Her engagement with the band was accomplished very quickly. Taken suddenly into Mr. Blakeley's office, she sang a few bars, and that gentleman and Mr. Sousa at once secured her for an extended tour.

Strong efforts were made to obtain Sousa's consent to play at the opening of the Pittsburgh Exposition, but without avail. The famous leader will not go to that exposition or any other. Mr. D. Blakeley, the manager for the band, states positively that a rest is absolutely a necessity for Sousa, and that after his engagement at Manhattan Beach he will take a much wanted holiday and visit Europe. The receipts of the present tour have surpassed all previous ones.

What a busy and popular man William H. Sherwood is! While I was talking to him the other day upon his arrival in Chicago in the space of a quarter of an hour he received offers of two big engagements—one came by wire and one by letter. The first was requesting him to play for the New York Manuscript Club on April 23 and the other was for the Saguinaw festival. The letter read: "The meetings are to be held June 24, 25 and 26, and we have arranged June 24 afternoon for your recital. This will give a good send off to the meeting."

In addition to these engagements Sherwood is booked for April 15 Norwich, April 24 St. Albans, April 29 Montreal, April 30 Quebec, and May 13 Binghamton.

He has had enormous success on his last tour, as the following notices testify.

The Independent Times, Streator, says:

Mr. Sherwood has long been acknowledged as one of the great pianists of the century, and last evening splendid opportunities were given in varied numbers to judge of his great versatility and technic.

In Lincoln, Ill., he received the following:

The main feature of the evening was the playing of Mr. Sherwood, who memorized entirely, as he always does, and with an exactness that the Practice Clavier could get points from. Mr. Sherwood can play—he plays immensely, and has a repertoire which is unsurpassed by any living pianist; he is a virtuoso of virtuosi.

The Huntsville Evening Tribune declares:

Mr. Sherwood truly deserves the name he has won, the greatest American pianist; he is indeed a prince of musicians.

The Register, Mobile, in its issue for February 2, 1896, has:

Mr. Sherwood was of course the star performer. His recital was masterly throughout. He was particularly happy in his interpretation of Schumann and Liszt. He played ten pieces and one encore, the last being a paraphrase of La Campanella. The most pleasing numbers were Gottschalk's Tremolo, Chopin's Berceuse, and Liszt's Grand Polonaise in E. In these pieces the wide compass of his ability was brilliantly illustrated. The Tremolo is strong in emphasis and demands relentless wrist action, and the Polonaise requires of the player a physical exertion few men can supply, while the Cradle Song is as tender and as gentle as the sighing of the summer breeze. The runs played by Mr. Sherwood were like cascades of crystals, each drop distinct and equal, yet merged and made to form part of a continuous whole. The pianissimo was perfect and the finish of even the most elaborate and delicate chromatics was simply startling in its flexibility and exactness. The player had plenty of power in reserve. He attempted the Carnival, the most weird and difficult of all Robert Schumann's noted compositions, and gave it with such ease as to show conclusively that it offered no difficulties to him. The same is true of his performance of MacDowell's Witch Dance. This is the composition of a new and already favorite American writer. It was delivered with impetuous yet sympathetic action, which was

as if the player had been commissioned to tell the audience a story of mediæval superstition and chases to do so in the strongest and most bizarre tones his instrument was capable of producing. The interpretation of all his pieces was full of highest intelligence and brilliance. Mr. Sherwood is styled "the leading American pianist." He is surely a most remarkable performer.

The Columbus Daily Enquirer-Sun has the following:

Mr. William H. Sherwood is a pianist in the truest sense of the word, as was evinced by his masterful interpretations of the productions of a varied range of authors. The music of Liszt, with its melodious notes, under his skilled touch fell like the droppings of a gentle summer shower, and likewise the Die Walküre selection from Wagner came as fiery and tumultuous as the author could have desired.

In Savannah, Ga., he obtained the following:

Mr. Sherwood fully justified the high expectations based upon his known ability and our previous acquaintance with him several years ago. He has a perfect technic and a strong, virile style. Some of his pieces were by composers almost or quite unknown here, but all were interesting. Notably so was the Guiltmant fugue. The allegretto from the eighth symphony was delicious, and the Dupont toccata and Liszt polonaise were great tours de force. For encores he played exquisitely Chopin's berceuse and his own Buy a Broom, the latter of which will probably be immediately taken up by every piano player in Savannah.

At Chattanooga he obtained the following:

William H. Sherwood is a genius. His piano playing is a revelation to many whose highest opinions of piano music have been formed. His tone is something wonderfully fine—a full, pure, broad, crisp sound it is he brings forth from the instrument that makes one acquainted with the mysteries of the keyboard marvel. So delicate does his touch become at times that one breathes low not to miss the music, and all the time the tone is distinct, and his power—what thunders he can awaken with suitable flashes of lightning accompanying the heavy peals, and his technic—it hardly seems possible that a man's ten fingers could travel so rapidly over ivory.

From the Washington Court House, Ohio, March 7, 1896.

The Sherwood Grand Concert and Opera Company had a very appreciative audience at the Opera House last night, made up largely of the cultured musical people of the city, who were delighted with Mr. Sherwood's wonderful performances upon the piano, and pronounce him a perfect master of the instrument, and an artist whose equal has not been heard here.

The Delaware Daily Gazette, March 9, 1896, in an article headed "Mr. Sherwood's Wonderful Performance" has the following:

The piano recital given before the students of the conservatory by Mr. William H. Sherwood on last Thursday night was in many ways the most inspiring and astonishing piece of piano playing which has been enjoyed here. Nothing need be said regarding the technical resources of Mr. Sherwood, for they are known to everyone. His virtuosity is simply astounding.

But that which most interested us was his interpretation of the entire program, particularly of the Beethoven Appassionata and the Chopin numbers. This wonderful work of the immortal Beethoven received at his hands such a reading as we have not before heard from any pianist.

A desire to hear Miss Ethel Irene Stewart again led me to journey on Thursday 5 miles out to Hyde Park, where she was tendered a benefit concert by sundry of the society musical people, under amateur management. Alas and alack for such management! Timed to begin at 8 o'clock; at 8:45 the cellist, who was to open the program, permitted his instrument to fall down the platform steps and it was smashed beyond all salvation. This necessitated a change, and Miss Marie Cobb kindly stepped into the breach and substituted piano selections. Given a piano turned so that the artist's back faced the audience, the lid shut down and two large rickety candelabra standing on the piano, it required more than the average amiability to surmount such obstacles. But Miss Cobb came through the ordeal nobly, and well merited the encore gained and which she wisely refused.

This pianist, who is really a pianist, had the advantage of study with surly Hans von Bülow, and while she shows decidedly the severe training to which she was subjected, at the same time combines with exactness of technic and crisp yet delicate execution warmth and tone color. Both her numbers were admirably chosen, Wagner's Magic fire scene, arranged by Brassin, and Moszkowski's Air de Ballet, revealing artistic qualities which aim at high ideals. The other assisting artists were Miss Roemheld (violin), who commanded a great breadth of tone, and executed

Wieniawski's Romanze sans Paroles in a pleasing manner, and Mr. C. F. Martens, who sang three songs in his own native Norwegian, which did not call forth any unbounded admiration. The language certainly was handicapping to success.

My previous idea of Miss Stewart was very much confirmed, and it would seem that she is one of fortune's favorites. In the first place she is good to look at; a more charming picture on the platform it would be difficult to find. Then she is the embodiment of music; indeed she cannot help singing, it is natural with her. Pitch is always absolutely true, and in the shadow song from Dinorah her coloratura, cadenzas, trills and staccato work were marvelous. Se Saran Rose and the Song of the Throstle were veritable gems of merit, and she was most enthusiastically recalled again and again, singing for encores The Last Rose of Summer, accompanying herself, and a dainty little Spanish ballad.

The American Conservatory has been giving quite an elaborate series of performances this season. Several of the faculty concerts took place in Händel Hall, others in Kimball Hall. An interesting feature of the conservatory curriculum is the fortnightly historical lecture recitals given by members of the faculty. Frequent pupils' recitals are given, the quality of the music and its interpretation being of the highest order. The next one will be given Monday evening, April 6, at Kimball Hall. The next faculty concert will be given about the 15th of April by the Vilim Trio, consisting of Mrs. Gertrude Mordough, pianist; Mr. Josef Vilim, violin, and Mr. Franz Wagner, cello. Mr. Allen H. Spencer will play several groups of piano compositions and Mme. Ragna Linné will sing.

Mme. Nellie de Norville, a talented member of the faculty, has inaugurated a series of recitals for pupils and is having much success, as she is an earnest and conscientious musician, who possesses the happy gift of interesting others in all she undertakes.

Karleton Hackett, the well-known baritone, was married Thursday in last week to Miss Florence Castle, the clever pupil of Leschetizky. This will be news to the musical profession.

Miss Georgea Kelsey is giving a series of historical lectures at the Metropolitan Conservatory on Monday and Tuesday of each week, which are largely attended by the students. The latest of these lectures on Brahms was much appreciated.

FLORENCE FRENCH.

Lecocq.—The new three act operetta Ninette, by Charles Lecocq, presented at the Bouffes Parisiens February 28, was only moderately successful. The music lacks freshness and gaiety.

Madrid.—The Wagner music drama will, for some time, be absent from the Madrid opera repertory. The new management of the Royal Theatre is at war with Ricordi, who has the performing rights of Wagner's opera in Spain and Italy, and as his representative in Madrid made unacceptable conditions for the proposed production of Falstaff, the management have declared their resolve not to produce any opera by Ricordi.

Clotilde Kleeberg.—The charming French pianist Clotilde Kleeberg has been playing with great success in various European countries. On January 16 she appeared at the Tweede concert of the Eruditio Musica at Rotterdam; on the 30th she gave a recital at Liege; on February 4 she took part in the seventh Philharmonic concert at Bremen; on the 6th she gave a concert at Greifswald, on the 14th at Dresden at the Musenhau, on the 16th at Graz in Styria she performed at the third orchestral concert, and on the 26th she gave a concert at the Bösendorfer Hall, Vienna, and on the 4th of March her second and last concert at Musikvereins Saal, Vienna.

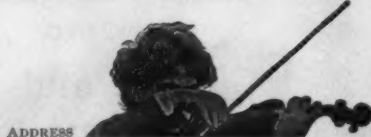
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SIEGFRIED was repeated at the Academy of Music Tuesday evening of last week, with Alvary in the title rôle, the *Brünnhilde* being Katharina Lohse, Klafsky. This great artist was superb in the part, which she sang for the first time here. In the great duo she electrified her hearers by her passion.

On Wednesday night *Tannhäuser* was heard again, with the same cast as before, except that Wilhelm Gruening was the *Tannhäuser*. He was the same as in all operas—inelastic as to voice quality, but in the main agreeable and carrying himself well.

Friday night, for the first time since the German opera presented the work eleven or twelve years ago at the Metropolitan Opera House, Weber's *Der Freischütz* was sung with this cast:

Agatha.....	Johanna Galski
Anna.....	Augusta Vollmar
Prince Ottokar.....	Wilhelm Mertens
Guno.....	Gerhard Stehmann
Max.....	Wilhelm Gruening
Casper.....	Emil Fischer
Killian.....	Paul Lange
Samiel.....	Julius von Putlitz
Hermit.....	Conrad Behrens

The performance was the weakest we have had during Mr. Damrosch's season, although there were redeeming spots. Weber sounds old fashioned at times, but there still remains the naïveté, the old German atmosphere, and if his orchestra sounds meagre to modern ears you cannot forget his unflinching thematic invention, his happy tact in characterization, and his sense of dramatic values.

Then, too, he was a scene painter. The Wolf's Glen and its old-fashioned bogie man horrors marked, nevertheless, a tremendous step in the march toward modern musical realism. How happily, too, he grasps the situation in his orchestration!

Vocally the work is studded with jewels. Indeed it is a surprise that *Der Freischütz* is not sung more frequently.

Otto Lohse was in the conductor's music chair and read the work most vigorously—too vigorously. We did not care for some of his tempi, for he often hurried his allegros into prestos. He really Wagnerized the work. If the orchestra had sat higher Weber's score would have been more sonorous by half. The sunken or half sunken orchestra is for Wagner or perhaps Mr. Thomas' new Chicago band, and not for the delicate instrumentation (considered brutal in Weber's day) of the great man who composed *Euryanthe*, *Oberon* and *Der Freischütz*, and set the pace for Richard Wagner.

Johanna Galski was the *Agatha*.

"Oh, for five minutes of Emma Juch!" one cried after hearing the *Leise, leise* sung off pitch and in a desperately commonplace manner. Johanna disappointed us, even if she was pretty and naïve. That trio in the second act was enough to set Weber's bones dancing in the grave.

Gruening made his final bow to New York for this season. His *Max* was an inflexible personage, devoid of ductility and grace. He sang with unsparing fervor and a hard tone. Gruening is without magnetism—the magnetism that occasionally fortifies us against Max Alvary's curious tone production.

The *Aennchen* was Miss Vollmar. Her solo was amateurish. Emil Fischer loomed over his colleagues like the artist he is. He was the *Casper*, and his triumph song was sung most spiritedly. In the Wolf's Glen he was very effective, but these skeletons have lost their terror for us. We have had the *Dragon* in Siegfried since, not to speak of Dr. Parkhurst and Coroner Hoener, and the *Dragon* bobbed up serenely in the glen, but he looked bored and out of place. The house was crammed full of enthusiastic music lovers.

At the final matinée *Götterdämmerung* was heard for the first time this season. The cast was:

Brünnhilde.....	Klafsky
Siegfried.....	Alvary
Gunther.....	Mertens
Hagen.....	Fischer
Gutrune.....	Eibenschuetz

The performance was an enthusiastic one. Klafsky was tremendous in act second, but she was almost worn out in the immolation scene. Her *Brünnhilde* is a creation of great strength and beauty. She was not in her best form at this matinée and she occasionally sharpened. Yet her work can only call for superlatives, cast as it is on the broadest lines of emotional intensity. It seemed at times as if the singer was carried away by the musical situation. Self restraint is one of the rarest of artistic virtues. Fischer sang as if fatigued, while Mertens was an uncommonly strong *Gunther*. Alvary was in better voice and sang with unusual care. This *Siegfried* of his has broadened considerably since last heard here.

The representation dragged after the death scene. The funeral march was not very inspiring, for it lacked sonority and breadth. The stage was not very effective at this point. The Rhine maidens were not in tune. The attendance was very large.

Owing to the success of the three weeks' season of grand opera in German by Mr. Walter Damrosch at the Academy of Music, it has been decided to give an extra week at somewhat reduced prices, presenting the principal favorites of the repertory. On Monday evening *Die Walküre* was to have been given, with Fräulein Ternina as *Brünnhilde*. This evening *Götterdämmerung* will be given, with the following cast: *Brünnhilde*, Fräulein Ternina, her farewell appearance in America; *Siegfried*, Max Alvary; *Gunther*, Wilhelm Mertens; *Hagen*, Gerhard Stehmann; *Gutrune*, Riza Eibenschuetz; Rhine maidens, Auguste Vollmar, Riza Eibenschuetz and Marie Mattfeld. On Friday evening *Tristan und Isolde* will be repeated with the usual cast, and it will also mark the farewell appearance of Fräulein Klafsky and Herr Alvary. The last matinée of the season will be devoted to *Die Meistersinger*.

Halle.—The late Sir Charles Hallé has left for publication by his widow an autobiography, which it is expected will prove of general interest, from his wide acquaintance in artistic and social circles.

Mainz.—The city of Mainz, "Golden Mainz," as it calls itself, has been in no hurry to honor its famous son, the poet-composer Peter Cornelius. It was only last month, a quarter of a century after his death, that his work *The Barber of Bagdad* was produced for the first time in his birthplace. The artists and chorus were excellent, but the piece was too poetical for a Sunday audience, and although the house was sold out it produced little effect.

Emile Sauret.

THE American tour of Emile Sauret, the violin virtuoso, will be concluded to-morrow night at New Haven, after which he will leave for Europe. The relations between Mr. Sauret and Messrs. Johnston & Arthur, his managers, are of the pleasantest kind.

The Practice Clavier in London.

SO favorable has been the reception of the Virgil Practice Clavier abroad that a company is being formed in London, England, to push its interests. The corporation, which will be known as The Virgil Practice Clavier (British) Company, Limited, will have a capital stock of £25,000 in 5,000 shares of £5 each, of which 2,000 shares are offered for subscription at par, payable as follows: £1 per share on application, £2 on allotment, £1 three months after allotment, and the remaining £1 when called for.

The directors of the company are: Charles Vincent, Mus. Doc.; Herbert Thomas Carty, Hugo T. Chadfield, William Cary Dobbs, of John Broadwood & Sons, and Almon K. Virgil (who will join the board after allotment).

The London business in the Virgil Practice Clavier was started in Berners street and developed rapidly, rendering it necessary to secure larger premises. Excellent quarters were secured at 13 Princes street, Hanover square, London, W., and a lease of them was taken for seven years in October last. This lease has been acquired by the new company, which will conduct the business from that place.

"Opera Singers Dispute the Bill."

There is trouble brewing in Mr. Walter Damrosch's German Opera Company, at the Academy of Music, growing out of a custom Mr. Leon Margulies, the business manager, has of charging singers for whom he obtains engagements a commission on their salaries. Mr. Barren Berthald and Mr. William Mertens, two of the principals of the company, object to paying this commission, because they say they were engaged directly by Mr. Damrosch and not through Mr. Margulies.

Several times during the season, they say, Mr. Margulies has wanted to keep back out of their salaries the percentage he claimed to be due him. On each occasion, however, they have threatened to leave the company if they were not paid in full, and Mr. Margulies has been obliged to give in.

Now, however, Mr. Margulies says that if he is not paid he will bring suit against the two singers. Messrs. Berthald and Mertens remain firm, and say they hope suit will be brought, as they are confident of winning it. Mr. Damrosch, it is understood, sides with the singers in the affair, but no one about the Academy last night would discuss the matter.—*New York Herald*.

IN reference to the above comes this letter of explanation:

NEW YORK, March 30, 1896.

Editors *The Musical Courier*:

A statement having recently appeared in some local papers in reference to some members of the Damrosch Opera Company and myself, regarding some trouble over the matter of commissions, I beg to say that it is not exactly in accordance with the facts in the case. At the time the Berthald and Mertens engagements were made I was traveling in Europe, engaging artists for the company, and these engagements were conducted through my musical agency, which is a business entirely separate and distinct from any connection I have with the Damrosch Opera Company. The engagements were made exactly as engagements would be made for any other artists, and the statement that Mr. Damrosch sided with the singers is not true, for, on the contrary, he understands that the engagements were made as stated, through said agency, and that a commission is therefore properly due.

Yours respectfully, LEON MARGULIES.

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Wishing you great success, I am cordially yours,
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Heineberg Recital.—Miss Amelia Heineberg will give a piano recital at the Hotel Waldorf on Tuesday afternoon, March 31, at 2.30 o'clock.

The Henschels Sailed.—The Henschels sailed for this country March 21 on the St. Louis, to arrive here on the 28th. The program for their only New York recital, afternoon of March 30, is a magnificent one, comprising many novelties not heard in this country before, some of which are by Henschel.

Mrs. Hess-Burr Wires About Mrs. Clark-Wilson.

BOSTON, Mass., March 20, 1896.

Editors The Musical Courier:

I witnessed the performance by Cecilian Club, of Boston. Mrs. Clark-Wilson's success was wonderful.

MRS. F. HESS-BURR.

Schlesinger's Ave Maria.—Sebastian B. Schlesinger's Ave Maria, published by Oliver Ditson Company, Boston, and Novello's, London, has been adopted in Paris in Mme. Marchesi's and other teachers' catalogues of songs to be taught.

Arthur Boresford.—The popular basso is having a most successful season. He is engaged with the Portland (Me.) Oratorio Society for St. Paul on April 8; with the Salem Oratorio Society for Verdi's Requiem, April 13; for the 15th and 16th at the musical festival in Sherbrooke (P. Q.), singing Elijah, and on May 20 at the Elmira (N. Y.) Festival for Gounod's Redemption.

Rockwood Pupils' Recital.—Mrs. Caroline Washburn Rockwood announces her vocal pupils' recital for Saturday afternoon next at 4 o'clock in Assembly Hall, Presbyterian Building, 156 Fifth avenue. The assisting artists will be Miss Bertha Bucklin, violin; Mme. Van den Hende, cello; Miss Ada B. Douglass, organ; Mr. F. Percy Middleton, piano; Mrs. Joyce, accompanist.

Mr. Thomas Will Get His Cup Later.—The large silver cup which was to have been given to Mr. Theodore Thomas at the Metropolitan Opera House has not been completed, and in consequence the presentation has been postponed to March 28. On March 27 Mr. Thomas will be given a reception at Mendelssohn Glee Club Hall by the Manuscript Society, of which he is an honorary vice-president.

A New Haven Festival.—The Gounod Society of New Haven, Conn., are making preparations for a great musical festival to be held in that city on April 17 and 18. Frau Klafsky, Mlle. Brema, Miss Gertrude May Stein, M. Plançon, Mr. Ben Davies, Mr. Evan Williams, Signor Campanari and Mr. J. C. Bartlett are to be the soloists, and the Boston Festival Orchestra and the Gounod Chorus of 250 voices will assist.

Gustaw Levy's Pupils' Recital.—A concert was given on Friday evening last, the 20th inst., in Carnegie Chamber Music Hall by the piano pupils of Mr. Gustaw Levy, who must be credited with an amount of intelligence and technical finish far beyond the ordinary amateur. One pupil, Miss Mattie L. Hall, gave a performance from memory of Weber's difficult Concertstück in such manner as is not often excelled by the average professional and astonished and delighted the audience thereby. Other pupils heard were Misses Stella Stiffson, Mamie Drumm, Beatrice Weiss, Florence Cohn, Bertha W. Mitchell, Anna Warneke,

Jennie Jacobs, Dora Dickson, Alexandria Herzberg, Flora Woog, May Valentine, Ruth Jacobs and Messrs. Louis Hirsch and Albert Dexheimer. Miss Lillian Lipstadt sang the Page's song from the Huguenots. It was a very successful concert.

Miss Janotha's Two Gavots.—The Court Gavot, dedicated to the Queen, and the Imperial Gavot, dedicated to the Empress Augusta, by Miss Janotha, have each their title page arranged by the late Lord Leighton. A carillon by Kleczynski and a polonaise by Moninsko, edited by Miss Janotha, are now advertised, and are particularly popular in England.

Manuscript Private Meeting.—The forty-second private meeting of the Manuscript Society will be held at the Mendelssohn Glee Club Hall on Friday evening. At the close a reception will be tendered Mr. Theodore Thomas, one of the honorary vice-presidents of the society. During the evening the Spiering String Quartet, of Chicago, will play a quartet by Mr. Weldig, one of its members. The musical program will also include a sonata for cello, two groups of piano pieces, an organ solo and several songs.

Lenten Musicals.—Miss Maud Morgan will give the third and last of her Lenten drawing room musicals at No. 13 Livingstone place on Thursday afternoon.

The Polish Recitals.—The last of the series of three ensemble chamber music recitals given by Miss Antoinette Szumowska and Messrs. T. and J. Adamowski, of the Boston Symphony Orchestra, will take place next Thursday afternoon, March 26, in Mendelssohn Glee Club Hall. The following is the program: Trio, Mendelssohn, Miss Szumowska and Messrs. T. and J. Adamowski; solo, Mr. J. Adamowski; trio, B flat major, Rubinstein, Miss Szumowska and Messrs. T. and J. Adamowski.

Virgil Piano Recital.—Another Virgil recital will take place on Wednesday evening, April 1, in Carnegie Lyceum, when the program will be played by Miss Florence Traub and Mr. Claude M. Griffith.

Two Evans Pupils Engaged.—Miss Beatrice Maltman has been engaged as solo soprano of St. Rafael's R. C. Church, New York, and Miss Charlotte McCord has been engaged by Bethany Presbyterian Church. Both are pupils of Katharine W. Evans.

Appreciating Mr. Sternberg.—The pupils of Mr. Constantin v. Sternberg, of Philadelphia, have co-operated and purchased for him and Mrs. Sternberg first class round trip tickets to Europe and return on one of the fast steamers in the latter part of May.

Notice.—Lectures are given every Tuesday evening under the auspices of the Vocal Science Club. Those who may wish to attend may obtain tickets by applying by mail to the secretary of the club, 239 West Forty-fourth street, New York city.

Any communication sent to the above address with reference to vocal science or the work of the Vocal Science Club or asking for advice of any kind will be gladly attended to by the club. This is meant particularly for those out of New York city.

Joseffy Will Play with the Kneisel.—Mr. Rafael Joseffy will take part in the last chamber concert for this season of the Kneisel Quartet in the hall of the Mendelssohn Glee Club on Tuesday evening, March 31. Also A. Hackebarth, horn, and E. Golde, double bass, these men being enlisted from the Boston Orchestra to make possible the performance of Brahms' trio for piano, violin and horn, and Schubert's quintet, op. 114 (Forellen). The concert will open with Haydn's quartet in D major, op. 70, No. 5.

Paderewski on Chinese Music.—"This music infatuates me!"

It was thus Paderewski spoke of the efforts of the Chinese artists who are now filling every hole and cranny of the Chinese rookeries with the din of their unmelodious but classic productions.

"Then it is music?" was asked.

"Music," he answered, "music? Why, it is wonderful

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music. I never saw more dramatic expression put into tones. In their plays fully half their effects are produced by the orchestra. I could not understand their words, but the music told the story.

"What appealed to me most was the beautiful simplicity of it all and the evident art. There can be no doubt it is art," he asserted, when some one questioned the work of the musicians coming under that head.

"It is art, too, that is the result of centuries of study. Those players do not sing as they do without great study and practice. Neither could the instrumentalists produce the effects they do without having been carefully trained. It seems to me to combine the many peculiarities of the Slavic and of the Scotch music. The rhythm is perfect. Through long bits of recitative the orchestra rests, yet the measure is never lost."—*San Francisco Call.*

Rob Roy's Successful Return.—Rob Roy, De Koven and Smith's excellent opera, has been performed continuously for nearly two seasons by the Whitney Opera Company, and is now nearing its 500th presentation, about 200 having been given in New York alone. The coming engagement at the Broadway Theatre, beginning next Monday evening, is for one week only, and it will be the first time the opera has been seen at this popular house, where, with such excellent stage facilities, the work should be seen to even greater advantage than ever before.

Since the first performance there have been two changes in the cast of the opera, one last year, when Mr. Bell replaced Mr. Herbert, and at the beginning of the present season, when Mr. Jos. F. Sheehan, last year with the Bostonians and formerly with Seabrooke, replaced Barron Berthald. Consequently all the former favorites will be seen, including Miss Juliette Corden, Miss Lizzie McNichol and Anna O'Keefe of the ladies, and Wm. Pruette, Wm. McLaughlin and Richard F. Carroll (besides Mr. Sheehan and Mr. Bell) of the gentlemen, forming as strong an ensemble as has ever been seen here in light opera.

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Prague.—The Philharmonic concerts, established at Prague by Angelo Neumann on his appointment to the direction, have been slow in arousing popular interest till this year. The first of the season was conducted by Franz Schalk with great artistic success; Felix Weingartner directed the second and had a stormy ovation; Ernst Schuch conducted the performance on February 23 before a crowded house. Bronislaw Huberman was the guest on this occasion. The fourth and last concert will be conducted this month by Arthur Nikisch.

Dory Burmeister.—A cablegram to the New York Sun on Monday states that Mrs. Dory Burmeister-Petersen will give her second concert under imperial patronage at the Berlin Sing Academy on March 27.

The Kaiser as Conductor.—At a late dinner given to Kaiser William by the Cuirassier Guard his Majesty took the place of Kapellmeister Ruth and conducted the famous Hobenfriedberg March. Before returning the baton to Herr Ruth the young sovereign delivered a little address on military music, and laid down certain rules which he hoped would in future be conscientiously observed in the entire army.

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The Thomas Concerts.

THE man who did most for musical culture in America at a time when it was most needed, Theodore Thomas, came to this city Tuesday night of last week from out the West, a middle aged but vigorous Lochinvar. With his Chicago orchestra, which he has drilled ever since he left here five years ago, Mr. Thomas gave a symphonic concert at the Metropolitan Opera House, and had an eager, enthusiastic audience.

All the old Thomas admirers were out, and the favorite conductor was given laurels and cheers. He looks well, a trifle stouter than when last here, and that historic bald spot has become an aureole. But it is the same Theodore, faultlessly dressed, frugal of gesture, a born concert conductor and a driller par excellence.

The program was a model. Thomas is a born maker of programs. There was too much red, perhaps, in the plan; too much brilliancy, and nearly all the works presented were pitched high in the scale of sonority. The third Leonore of Beethoven, Tchaikowsky's pathetic symphony, Dvorák's symphonic variations, Chopin's A flat polonaise and the prelude to 'Meistersinger'. A meaty, strongly colored scheme, was it not?

Now for the band. Nearly ninety in number, it impresses one by its massive tone, often turgid, coarse and even noisy, rather than refinement of tone or delicacy of attack. To be sure, a first appearance is always to be discounted. There is much more nervousness than you might imagine. The solo instruments are good, but with a few exceptions not remarkable.

Mr. Thomas has massed his orchestra so as to get the greatest possible amount of tone. The result is startling. We were bombarded, drenched with tone. The energy, focused at short range, was enormous, and one left the Opera House feeling that he had been seeing blinding scarlet.

Mr. Thomas laid on the color too thick, and he was muscular often at the expense of the music.

We have not suffered for orchestral music this season in New York. The Boston Symphony, the New York Symphony and the Philharmonic societies have all made music of varying quality. Theodore Thomas has done wonders with much unpromising material. He has not the stuff—with a few exceptions—in his orchestra that is to be found in the Philharmonic Society. He has not the strings or the wood of the Boston band nor the wood and brass of Walter Damrosch's orchestra. His first hornist is a good, reliable symphony player, but he has not the virtuosity of Hacker Barth, of the Boston organization, or the amazing tone of Xavier Reiter, who does miraculous things with his high B flat horn, a true Wagnerian hornist.

Mr. Thomas' oboe is a Berlin man, whose tone is good, but not so distinguished as Felix Bour's or as big as Joseph Eller's or as noble as Vandenberg's. But his first clarinet is a wonder, Schreurs by name, formerly of the Boston Symphony. Then Mr. Thomas can boast of the strongest concert master in the land, with the exception of Franz Kneisel, of the Boston. Of course we mean Max Bendix.

Then his first flute has not the tone of Wehner, of the Philharmonic Society, nor the brilliancy of Molé, of the Boston band.

Bruno Steindl, the first cellist of the Chicago orchestra, is a talented man, but we have heard as good. The first fagotte is a good artist. The brass generally is coarse. The violas are better than expected. The general tone quality is not beautiful. Mr. Thomas does not seem to care as much for polish and precision as in the old days. He is virile or nothing, and there is no question that his men play with plenty of fire and sweep.

Pianissimos were not heard at the first concert, and the brass choir was blatant and harsh. All this will be remedied, for the orchestra has been playing in the Chicago Auditorium, which seats 6,000 people. The back wall at the Metropolitan Opera House on Tuesday night of last week was too far front, and the brass was focused so as to produce the most deranging effect. There was a lack of tonal symmetry, balance and those nuances we expect from Mr. Thomas.

We look for more spiritual dynamics and that ethereal quality in the strings that the Boston men produce. However, this week will doubtless bring some welcome changes.

Mr. Thomas' great battle horse, the Beethoven Leonore overture No. 3, was not given a noteworthy interpretation. It was even faulty in technic at times. The trumpet call was smothered, and the player, being nervous, missed his cue and both times came in a half bar too late.

The Tchaikowsky symphony was the best played number of the evening. The last movement in particular was read with power. The Dvorák variations were well played, and with true virtuosity. The polonaise of Chopin, the one in A flat, was transposed to A and orchestrated by the conductor. We cared much more for his orchestral arrangement of the Chopin Funeral March. Still it was a massive, healthy piece of workmanship, and, being brilliantly played, was redemanded; and, oddly enough, Mr. Thomas, who is a notorious detester of encores, repeated the piece from the trio in F.

He has given to the English horn the subject of the trio

the octave runs being allotted to the basses. The transcription is effective, but, after all, not Chopin. The fragrant, fine, heroic flavor is crushed under the heavy masses of orchestral tone.

The concert closed with the Meistersinger prelude, read much faster than we are accustomed to, while the famous reduction of the march theme in the woodwind was taken much slower. It was a concert and not an operatic performance.

Mr. Thomas has the old mastery and repose of manner and his orchestra is more emotional than it was, but it lacks sadly on the poetic side.

Here is the program of the second concert, given last Saturday night:

Variations, Choral St. Antoni. Brahms
Symphony, Eroica. Beethoven
Songs—
In the Hothouse. } Studies to Tristan and Isolde. Wagner
Dreams.
(Orchestration by Theodore Thomas.)
Mme. Emma Juch.
Introduction and Isolde's Verklärung, Tristan and
Isolde. Wagner
Mme. Emma Juch.
Overture, Fantasia, Romeo and Juliet. Tchaikowsky

Acoustically matters were in a more favorable condition last Saturday night at the Metropolitan Opera House. Mr. Thomas had his band better in hand and we were allowed to hear some tonal perspectives. The brass was kept in the picture and until the Wagner number came we got more of the Theodore Thomas we knew. These ingenious and very drab variations of Brahms or Haydn's St. Anthony Choral were well played, as was the Eroica symphony of Beethoven. In this work the volume and quality of tone were healthy and the reading eminently one of Mr. Thomas'. The march was taken at the old slow tempo and the scherzo given with finesse. But it was hardly an inspired interpretation.

Miss Emma Juch sang two Wagner songs, but her voice is not dark or low enough for these studies from Tristan, orchestrated by Mr. Thomas with fidelity to the original color scheme of Wagner. Then Miss Juch, who is daring, sang the great Isolde's Liebestod, but it was a linnnet piping in a blizzard. Of course, her voice had not the volume or dramatic accent for such a big work. Wagner wrote for gods and goddesses. Miss Juch, however, is always musical, and her intonation and phrasing are admirable. The prelude to Tristan and Isolde was barren of climax and intensity. The concert closed with a symphonic poem, Romeo and Juliet, by that passionate Tintoretto of the steppes, Peter Tchaikowsky. In the main it was well played, although too burly in the fortissimi. Frau Klafsky and her husband, Herr Lohse, were present. Mr. Thomas was much applauded.

A handsome silver drinking horn, lined with gold, the gift of Mr. Ignace Jan Paderewski, was presented to Mr. Thomas in the musicians' room after the first part of the concert. The speech of presentation was made by Mr. Charles F. Trethar, and Mr. Thomas replied briefly. The horn was inscribed, "To Theodore Thomas, the Grand Conductor, the True Man and the Cherished Friend, in Admiration and Love, from Ignace J. Paderewski."

The third concert of the series of seven of the Chicago orchestra occurred last Monday night at the Metropolitan Opera House. The program was:

Sonata, F minor. Bach
Largo-Allegro. Adagio-Vivace.
Orchestration by Theodore Thomas.
Symphony, No. 4, E minor. Brahms
Concerto, No. 4. Beethoven
Mr. Rafael Joseffy.
Overture, Sappho. Goldmark

The evil weather militated against large attendance, nor was the concert a very enjoyable one. The orchestra played much more subdued as to tone than last week, but exception must be taken to Mr. Thomas' tempi in the Brahms symphony. He read the entire work too slowly. The first allegro was a very moderate one, the andante moderato really an adagio, and the scherzo was hardly a presto in speed and certainly not joyous in character. The passacaglia suffered from a lack of variety in coloring. The Bach sonata—we have heard it before, if we mistake not—is a transcription of a sonata for violin and harpsichord. It was played very well, the polyphonic work of the band being clear and incisive.

Mr. Joseffy has played the Beethoven with greater breadth before, but in the slow movement he was admirable. His tone color, the almost whispered and mysterious responses to the orchestra—rather aggressive and brutal were the strings—were most artistically played. The rondo was all that could be desired, but the first movement was a trifle slow.

This concerto, the most poetic, idyllic and feminine of Beethoven's five, should not be handled in the ultra modern and orchestral manner which most pianists deem necessary. It loses its naive, dewy fragrance and sunny simplicity by such readings. Mr. Joseffy's conception is one to be imitated, although he was reserved to austerity in the first allegro. Surely a trifle more expansiveness

would not have endangered the fine lines and classic balance of the concerto.

Being encored, the great pianist responded with the slow movement of Brahms' noble sonata in F minor, a rather lengthy excerpt for an encore piece, but it was so beautifully played, with such appropriate touch and color, that the audience forgave the virtuoso for not giving it a Chopin valse or some such composition utterly out of keeping with the severity of the evening's scheme of music.

The Goldmark overture was brilliantly played.

Patience by Amateurs.

THE performance of Gilbert and Sullivan's *Patience* by amateurs, which took place on Thursday evening last at the Metropolitan Opera House for the benefit of the athletic interests of the New York University, turned out a huge success. Less of the amateur atmosphere hovered round these stage beginners than could possibly have been anticipated. From the rise to the final drop of the curtain there were no hitches, no breaks, and few crudities of a halting or unpleasant nature. The chorus of 180 covered itself with honor. Young, strong, pure and fresh and trained to excellent precision, it filled the big Metropolitan with an admirable body of tone, refreshing to hear after the time-worn—if experienced—efforts of the Italian season. Such a chorus should hold together and be heard in other work.

The costumes, particularly the genuine dragoon uniforms, were handsome and correct, the posing was easy, and the big ensembles vocally and pictorially extremely effective.

Miss Mansfield made a nice little abbreviated *Patience*, very bright and winsome, and sang exceedingly well. All the voices carried and fitted the house duly. Mrs. Jacoby as *Lady Angela* was at her ease and used her really mellow sympathetic voice intelligently. Miss Viola Pratt was a properly aggressive *Lady Jane*. Miss Irene Van Tine sang *Lady Saphire* on a par with her sisters, and Miss Pauline Ingre Johnson as *Lady Ella* made the most of her opportunities and sang purely and with refined taste.

Bunthorne, Grosvenor, the Major, and the Duke were in the hands of Messrs. E. Bramhall Child, William A. Howland, Clifford W. Lyon and Paul Roberts, respectively. They acted with spirit, and Mr. Howland, but for an inclination to drag things here and there, sang specifically well. Mr. C. Judson Bushnell made a capital *Colonel Calverley*.

The Metropolitan Amateur Orchestra, under the direction of Mr. J. Lyons, did clean, crisp work. The young leader is strong in rhythm and managed to keep his accompaniments well subordinated to the singers' volume. The young man deserved a cheer and got many.

Mr. Frank Russak, to whose management and oversight the success of the whole affair, musical and vocal, is due, was brought before the curtain after repeated college yells, and made a neat speech in response to the cheers for his ability and enterprise.

The audience was large and extremely fashionable. A heavy besprinkling of students in their picturesque caps and gowns and the draping of university colors round stage and boxes made a picturesque effect. The Seventy-first Regiment Band reinforced the orchestra with stirring results when the dragoons had their best innings.

Such a smooth, musical, interesting performance by amateurs is not usual. It should not be let pass without repetition, and if it happens that *Patience*, by request, be heard again it would repay lovers of fresh, vibrant choral work to hear the operetta for this alone.

The same *Patience* once more, Mr. Russak, if it be possible!

Parshall.—Mr. Frederick R. Parshall has been engaged as organist of the Church of Zion and St. Timothy for the coming year. Mr. Warren R. Hedden will continue as choirmaster.

Irsay de Irsay Piano Recital.—M. André Irsay de Irsay, pianist, will give a musicale this (Wednesday) evening at Steinway Hall, assisted by Miss Eleanore Broadfoot, contralto, and Mr. Sartori, baritone.

Anton Hegner Recitals.—To-day (Wednesday) at Hotel Waldorf Anton Hegner will give his first cello recital at 3 p. m., assisted by Miss Marguerite Hall. The second will take place at the same time and place on Saturday next, when Mr. Mackenzie Gordon, tenor; Mr. Max Bendix, violin; Mr. Branc, violin, and Mr. Hansen Harms, viola, will assist. The string works are all Mr. Hegner's own compositions.

Carl Will Go South Again.—Mr. William C. Carl has been engaged for a series of organ recitals in Kentucky in the early part of April, and is fast filling his spring dates. The Baton Club, of which he is musical director, will give the second concert of the present season in the chapel of the First Presbyterian Church next week, Saturday evening, April 4, at 8:15 o'clock. Chadwick's dramatic poem, *The Lily Nymph*, and several part songs, including the madrigal from *The Scarlet Letter*, will be sung.

Yaw's Continued Success.

ELLEN BEACH YAW has been sustaining her triumphs in the West. Following are recent press notices:

With few exceptions all the auditors took into the hall the impression that Miss Yaw's voice was nothing but an accidental endowment of a few notes more than other high sopranos—commonplace in other attributes. They took out with them the knowledge that she has a voice of fine quality throughout and cultured to the degree of phrasing with rare delicacy and finish. Leave the four highest notes out, and she is about the most attractive concert vocalist in America to-day.

Grasping these facts as she concluded the aria which was her first number, the audience recalled her with enthusiasm, and during the evening obtained six songs instead of the two on the program.

If her middle voice was just the least bit thick, it was probably due to a cold she is said to be suffering from as a result of weather changes. All her high notes were given with absolute clearness and precision. Her trill is both fast and smooth, and all her execution preserves the birdlike purity of her natural voice.

Miss Yaw is tall, with a figure and face which harmonize perfectly with the refined and spiritual quality of her voice.

It was a critical audience. Mr. Alfred Robyns, Mr. Wayman McCreery, Miss Ringen, Mrs. Macy, Mrs. Cunningham, Miss Stevenson, Mr. Kroeger and a great many more of the foremost musical people were present.—*St. Louis Republic, March 4, 1896.*

After a prolonged and successful tour through the South and East, Miss Ellen Beach Yaw, the phenomenal concert soprano, gave a concert last evening at Music Hall. There was a splendid audience. Thousands of bright faces cheered up the sombre surroundings.

Miss Yaw, in whom the interest centred, excelled in two solo pieces on a program of about ten numbers. Both belong to that department of vocal music whose perfection in all the embellishments of the Italian school vouchsafes success. Prominent in this class of music is Verdi's aria, *Ah Fors e Lui*, from *Traviata*. There could be no doubt, judging from the spontaneous applause, that the success of the tall blonde cantatrice last season had left a lasting impression on the hearts of her admirers. The expressions of appreciation did not fail to impart new inspiration to her.

Miss Yaw's phenomenal high notes, that seem to challenge the birds, produced an effect that could not be surpassed. Their clearness and purity were a wonder to all. Bisset's tarentelle was sung with the same technical perfection, and the string accompaniment furnished a tasteful and effective background to the song. No trace of fatigue could be noticed in Miss Yaw's exhausting task. She was very liberal in granting encores to the appreciative audience, nearly all of which were of the same high class of music as the program number.—*Cleveland Leader, March 15, 1896.*

"The Flimsiness and Insincerity of the Man."

[Extract from Lamperti's Art of Singing.]

EMISSION OF THE VOICE.

THE moment a breath has been fully taken the student should hold down the back part of the palate to prevent the larynx changing position; the tongue must lie naturally, slightly hollowed in the middle; the mouth comfortably open in a smiling position, though not too widely open sideways, and in an elliptical shape; the lips to be held touching the teeth, the upper row showing, and the lower jaw must be entirely free from stiffness, so that the throat may not be contracted, for on the freedom of the chin depends the easiness of neck and throat. The reason for keeping the opening of the mouth elliptical and raising the lip so as to allow upper teeth to show is that the wave of air breaking against the roof of the mouth and encountering a hard substance the voice may vibrate more powerfully. As all mouths, however, are not alike the master may have to advise different positions for different individuals.

FIXING THE VOICE.

In taking in breath, which must be done very slowly, a sensation of coldness will be felt at the back of the throat; the moment this ceases the sound is to be attacked with a slight backward stroke of the glottis, almost as if one continued to take breath. The Italian vowel *a* is to be sounded, or, in order to facilitate the fixing of the voice, the syllable *la*. The vowel *a* must be neither too close nor too open. I shall have to speak further of this when I treat of timbre; meanwhile, my advice is that the vowel *a* or the syllable *la* should have that sound which belongs to it in the word "l'anima." This vowel must be absolutely founded upon the breath, and will become too open, or white, as it is generally called, if the breath escapes before the vowel is emitting the sound.

The same is true of the other vowels.

Here I warn the scholar to be careful when attacking the

sound, to sustain the breath by supposing that he is taking in more (after a full breath taken), so that the voice may lean upon the breath, or, to express it more clearly, be sustained by the column of air. The note will then sound pure and there will be no slurring. During the act of inspiration the shoulders must be drawn down insensibly, and the diaphragm and muscles of the abdomen should feel as if spread out. Breath must be slowly taken in order to be slowly expended during singing, the strength and duration of the sound depending on the greater or less elasticity of the lungs. The pupil will know that the attack of the sound has been made upon a steady breath, when, on taking the next breath and singing another note, he finds the color of the voice the same and feels it (if I may be allowed the expression) flow into his mouth with a pleasant sensation. To make sure that breath is taken and expended according to my rules I advise the scholar to hold a lighted piece of paper close to his mouth; if the flame does not flicker during the emission of the sound it shows that the air is gently emitted and proves him to be master of the art of respiration.

The color of the voice therefore depends upon the method of inspiration and expiration, and it is for this reason that I so strongly urge the necessity of a proper method of breathing; it is the most important study and is absolutely indispensable to success in singing, and I wish I could persuade all students that a proper method of breathing is the only trustworthy foundation to build up the voice.

Great attention, too, must be paid to avoid noisy breathing. It is due to not beginning the respiration with the nose. Further, it is most important that the breath should be sustained after the voice is taken off, just as if the note were still being sounded, and this can be done by leaning and spreading the diaphragm upon the muscles of the abdomen. A diligent study of this will accustom the singer to broad, tranquil phrasing. I have spoken of this in my "Guida," under the head of Mental or Imaginary Notes.

Another point to be observed is that the sounds must appear to the singer to be reflected in the back of the head. He must feel them there rising as the note rises and falling as it falls; there he finds the keys of his instrument, like the keys of a piano. It is from inattention to this point that sopranos experience a difficulty in passing from D on the fourth line to E on the fourth space. There is always a break here from not knowing how to place this characteristic note (the key of all the high ones) high enough in the head, keeping the breath steady.

Carelessness with regard to this important point of transition is often productive of grievous mischief, either shortening the compass of the voice or diminishing its volume.

In concluding this chapter let me say that when a full breath has been taken there must be no delay in attacking the note. Delay is as fatal as over-hurry and causes the vicious habit of slurring; it may be overcome by carefully observing the rules for good breathing, which I have laid down.

DEFECTS OF THE VOICE.

One of the most defective kinds of voices is that which resounds in the cavities of the forehead, and which is therefore designated frontal voice. Everyone knows that the forehead neither gives nor can give voice, but the sound here spoken of arises from defect in the vocal organ or want of study.

This frontal sound is formed by tightening the throat; thus the air is denied a free passage and escapes above the voice. This produces a most undesirable result, something that can hardly be called voice, but which is, on the contrary, a disagreeable, unmusical noise, colorless, monotonous and cold, and incapable of combining with another voice; for let the frontal voice be ever so well in tune, it will always sound out of tune.

The frontal voice is most commonly found in Germany, and it evidently proceeds from the nature of the language there spoken.

Another defective voice is the guttural—the English are most prone to this, also owing to their language.

Strictly speaking, there are no such things as nasal, chest or head voice; all voice is generated in the throat, but the breath striking in various ways causes various sensations.

Such phenomena, then, or guttural, nasal and frontal voices, arise from a natural defect in the vocal organ or

from want of study, or from the fault of a master who has not properly grounded his pupils in the art of breathing.

Tremulous and husky voices are the most difficult to deal with. These arise from having overstrained the vocal organ, forced the upper notes or unduly extended the chest register.

Absolute repose, followed by a good method of teaching, is the only hope in such cases, and no cure can be hoped for if the pupil is not young. Tremulousness must not be confounded with oscillation, which is produced by a strong, vibrating, sonorous voice.

JOHN HOWARD,
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A New Book on Chopin.

MESSRS. CHARLES SCRIBNER'S SONS will receive in a few days a supply of a new book on Chopin which will doubtless receive a warm welcome from the lovers of the greatest genius of the piano. The greater part of the book is devoted to a series of lectures by the eminent Chopin scholar Jean Kleczynski, excellently translated into English by Miss Natalie Janotha, who has kindly furnished us with an advance copy. What gives this book a unique value and importance as a novelty is that it includes what is left of Chopin's notes for a piano method. It was supposed that these had been destroyed, but the manuscript was given by Chopin's sister to the Princess Czartoryska, and is now made accessible to all.

This "Méthode des Méthodes," brief as it is, contains some valuable and interesting hints which will benefit all pianists and students. Here is one of them: "For a long time players have acted against nature in seeking to give an equal power to each finger. On the contrary, each finger should have an appropriate part assigned to it," which he proceeds to illustrate. Mr. Kleczynski's lectures also contain some utterances of Chopin regarding the interpretation of his works. The following regarding the *A flat étude* is especially interesting: "Imagine," he said, "a little shepherd who takes refuge in a peaceful grotto from approaching storm. In the distance rushes the wind and the rain, while the shepherd gently plays a melody on his flute."

There are in these lectures many valuable hints regarding expression, rubato, the use of the pedal, &c. Miss Janotha has added two portraits, a facsimile of a mazurka and the correct date of Chopin's birth—February 22, 1810, as evidenced by the baptismal certificate in Latin, which she has in her possession.—*Evening Post.*

Strad. 'Cellos.

OF Strad. 'cellos there are only a few in existence, and, quite apart from price, they are practically unobtainable. Mr. Forster tells on very good authority that Stradivarius once sent over some instruments to England on sale, and that they were taken back, because the merchant was unable to get as much as £5 for a 'cello. One is at first inclined to berate the amateurs of those days for their stupidity, until he remembers that time had then done nothing for the perfection of these instruments. Nowadays, at any rate, there is no difficulty. Mr. Franchomme sold his 'cello for £1,600, and the "Batta" 'cello was bought by Hill in 1893 for the perfectly fabulous figure of £3,200. This latter instrument belonged to M. Alexandre Batta, of Paris, and both he and his 'cello were as household words in the musical world of Paris for the last fifty years. He bought the instrument from a French dealer in 1836 for 7,500 frs., a sum which was then considered highly extravagant. Twenty years ago a collector offered him 50,000 frs. for it, and later on a French duke tempted him with just twice that amount. Now, being a man of eighty, he has parted with his treasure—not without a pang, as those who saw him kiss the instrument reverently in the train before Mr. Hill started for England with it could best realize.—*From the Cornhill Magazine.*

Bertha M. Fox Musicales.—Miss Bertha May Fox will give a musicale at Carnegie Lyceum on Wednesday afternoon, April 1, at 3 o'clock.

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TERRE HAUTE.

TERRE HAUTE, Ind., February 18, 1896.

THE past week was one of great activity in concert circles. On February 11 Edouard Remenyi gave a concert under the auspices of the Y. M. C. A. to a very large house and a very enthusiastic audience. He is still the same Remenyi of yore, the same dear old trickster, and with all his faults we love him still. Remenyi does some very good work at times, especially in pizzicato work; let it suffice he pleased his audience. Miss Louise Roman is a good player and displays fine taste and excellent technique and a beautiful touch. On the whole the concert was a great success.

The excitement reached fever heat when the New York Philharmonic Club was announced to play in Terre Haute, and with great expectancy the writer entered the temple of the muses. The concert was opened by a quartet by F. Schubert, Variations in D minor, which was most exquisitely played, and was a revelation of perfect unity in tone color and rhythm. The flutist, Mr. Eugene Weiner, is a very fine artist, and his allegro brillante was especially fine. The Philharmonic then played the Träumerei, by R. Schumann, in a delightful style, and it was heartily encored. Miss Grenelli is a singer of excellent training and has a very fine voice, which she showed off to good advantage in her two numbers, Der Hidalgo, R. Schumann, and He Loves Me, Loves Me Not, P. Mascagni.

The writer was better pleased with their quartet works than the ensemble playing, as it was much smoother and finished. It is to be hoped that more concerts of this sort will visit our city. The Music Teachers' State Association meets here in June, and then we shall have a love feast, as we are engaging only the best artists.

MUSICUS.

MONTREAL.

MONTREAL, P. Q., February 17, 1896.

THE week past has been musically the most interesting of the season so far. Haydn's Creation was performed by the Philharmonic Society on Tuesday evening last at Windsor Hall. The soloists were Miss Charlotte Maconda, soprano, New York; Mr. J. C. Bartlett, tenor, Boston, Mass., and Dr. Carl E. Dufft, bass, New York. The chorus numbered 300 voices; orchestra, thirty-five (so announced); Mr. Couture, conductor.

The performance was accomplished with a degree of smoothness, but it was not one of the best performances of the society. As far as the soloists were concerned, Miss Maconda has a clear, soprano voice, well trained, and a good method; her intonation is perfect, but her enunciation is not clear; her performance in some respects was satisfying. Mr. Bartlett has a sweet tenor voice of most agreeable quality, but his delivery is somewhat cold; his performance was not altogether fascinating. Mr. Dufft with his rich bass voice and powerful declamation carried off the honors of the evening. His noble conception and excellent delivery were most dignified. He received tremendous applause, and fully deserved it. The singing of the chorus was with absolute precision of attack and purity of tone. The orchestra was particularly good. Mr. Couture conducted with skill and authority.

On Friday evening last Franz Ondricek, the Bohemian violinist, assisted by Mme. Clementine De Vere-Sapio, soprano, and Isidore Luckstone, pianist, made their appearance in the Windsor Hall under the auspices of the Ladies' Morning Musical Club to a large and most fashionable audience. The program was well selected. Mr. Ondricek made a bold impression. Mme. Sapio shared the honors of the evening with Mr. Ondricek. Mr. Luckstone played his selections as well as the accompaniment most satisfactorily.

The Ladies' Morning Musical Club certainly deserves credit for the attractions it has brought us so far.

The Montreal Symphony Orchestra has been reorganized with the following officers: J. A. Duquette, president; J. J. Goulet, vice-president; A. Faucher, treasurer; J. B. Renaud, secretary; Messrs. Couture and Gerome, conductors, and C. O. Lamontagne, business manager. The orchestra numbers fifty in a body, with Mr. Goulet as concert master. The first matinée concert of the season took place on Friday last. E. Duquette, basso, and J. B. Dubois, violoncellist, were the soloists.

The program contained: Overture, The Merry Wives of Windsor, Nicolai; symphony in C, op. 21, in four movements, Beethoven; Le Cor (with horns obligato), Flégier; cello concerto, DeSwert; La Veillée de l'Ange Gardien (strings only), Pierné; ballet divertissement, Henry VIII., in four movements, Saint-Saëns, and Tchaikowsky's Danse Cosaque (Mazepa). The reading of the symphony by Mr. Couture was most satisfactory, and the performance as a whole was a smooth one. Mr. Dubois played the concerto in a musical manner. He could do more justice to himself if he would possess a better instrument. He has plenty of dash and temperament, but his tone which he draws from his instrument is small and dry. Mr. Duquette sang his song most acceptably. The audience was large and enthusiastic.

A church choral society and a string orchestra were organized by Mr. Couture for Sunday afternoon sacred concerts. The second concert took place at Windsor Hall on the 9th inst. The program contained Mendelssohn's forty-second psalm, Bee-

thoven's Quatuor (op. 16) for piano and strings in three movements, a cello solo by Goltermann, and the second scena from Rebekah, by the late Sir J. Barnby. A select audience assembled, and the affair was fully appreciated.

The following is a list of attractions booked for the Windsor Hall, furnished to me by Mr. Sheppard, manager of the hall:

March 31, Elijah, by the Philharmonic Society.
April 1, Redemption, by the Philharmonic Society.
April 3, Messiah, by Handel and Haydn Society.
April 6 and 7, two piano recitals by Paderewski.
April 14, Henschel's Stabat Mater, by Handel and Haydn Society, conducted by the composer.
April 15, song recital by Mr. and Mrs. Henschel.
April 27, 28, 29, the Festival, by the Philharmonic Society.
H. B. COHN.

DES MOINES.

DES MOINES, Ia., March 4.

THIS city is really trying hard to become more and more of a musical one. If the prime movers who are engaged in this new enterprise will persistently persevere, there is no reason why they should not win an honorable place on the musical dial for this lovely city.

The old choral society, Philharmonic, went to pieces some time ago, for what reason we do not presume to know, but have heard it hinted that all the members wanted to be principal solo singers and director! We never give much attention to such rumors, but from our own experience with similar bodies have no reason to doubt such may have been the fact.

However, if the mixed chorus did not possess enough cohesiveness to permit it to hold together, we sincerely hope the gentlemen who have organized the Apollo Club, and who are trying to go it alone, will be more fortunate and become so cemented together that neither this leap year nor the following one will have any influence in disrupting them.

If the club is successful, no doubt the ladies will try to gain admittance by their persuasive powers of good looks, courage, flexible tongues of eloquence, and a thousand and one other devices which they know so well how to use when they set out to gain their points over the men.

The initial concert of the Apollo Club took place Tuesday evening, March 3, at the Central Church of Christ, the finest auditorium in the city for musical purposes. It is brilliantly lighted, pleasant, and well adapted to display the beautiful flower garden hats, opera cloaks and other charms of the fair sex, and, not to be one sided, the bald heads and immaculate shirt fronts and ties of the gentlemen. The audience was a large and highly fashionable one, and, being present by invitation, was a representative musical one. Everybody seemed well pleased with the performances, and I have no desire or inclination to criticize. For a first appearance I think a majority of the pieces were creditably done. Of course there were some rough places, but with further practice and experience in singing together we shall look for finer results by and by.

The organ solo by Mr. Keeler and the violin solo by Carl Riegleburger were much enjoyed, and both were heartily encored. The song by Mr. C. M. Keeler was also encored. Of the choruses Father's Lullaby was the best sung, and proved highly interesting. Paderewski comes next week, and there is a promise of a large house.

JAMES M. TRACY.

DAYTON.

DAYTON, Ohio, February 8, 1896.

THE month of January was unusually quiet musically, only three events of public interest claiming my attention. The first of these was a recital by that wonderful little package of nerves, encased in a great musical soul—Fannie Bloomfield Zeisler, on the night of January 2. It had rained all day, and was still raining when the recital began, nevertheless a big audience greeted her, and as the program progressed warmed up to the great pianistic treats given them. From the dainty little Beethoven minuet to the thundering Schubert-Liszt Erl King—a whole gamut of tonal, technical and musical possibilities—everything had an artistic finish that was delightful to her audience. To hold an audience with piano music nowadays is a triumph to the pianist. Fannie triumphed easily! The ladies of the Mozart Club have the thanks of the musical community and a special word of thanks from the undersigned for this artistic treat.

The next evening Mr. Peirce gave the second of his series of chamber music concerts. Trios, op. 8, Brahms; Mozart in B flat, and two movements from the Ries G major suite for violin, Mr. Marsteller, made up the instrumental part of the program. Miss Marie Schwill, contralto, added eight songs of varied character and calibre, in four languages, and made a very favorable impression. At the third of Mr. Peirce's concerts there were trios by Schumann, op. 63; Franchetti, op. 1, Mendelssohn's cello variations, Mr. Zwissler, and songs by the artistic Mrs. Lawson. We have heard Mrs. Lawson sing so many delightful little things that we are ready for something a little more important on her next appearance.

While not strictly a Dayton matter—it concerns a much greater territory—I take the liberty of referring to Mr. Theodore Thomas' visit to the Cincinnati May Festival chorus on January 20. Parts of Händel's Judas, Saint-Saëns' Samson and Delilah, and Tinel's Francisus were rehearsed under his direction. The undersigned has had charge of this chorus since the fall of 1891. The festivals of 1892 and 1894, chorally, were surrounded by circumstances more or less unfavorable for the preparation of the chorus work. For the coming May festival, however, we have had ample time and favorable surroundings, and the results—barring accidents—should be in accordance with these facts. Mr. Thomas pronounced "the tonal quality and the balance of voices better than for the last ten years," to which facts I desire to call the attention of THE MUSICAL COURIER readers with a degree of personal satisfaction.

W. L. B.

COLUMBUS.

COLUMBUS, Ohio, February 16, 1896.

DURING the whole month of January there was but one concert of importance given in Columbus, and that occurred on the 30th.

On the latter date the Orpheus Club gave its first subscription concert of the season 1895-6. The club was assisted by Miss Marie Donavin, of Delaware, a young singer, but nevertheless an artist. Her reception was very hearty, and all were greatly delighted with her singing. Her selections were: Recitative and aria, from Lucia, and Romance from Paul and Virginia, Massé, and Ariette, Grétry. Other solo numbers were given by Messrs. Lippert, Lewis and Lott. All were splendidly given and heartily encored. The numbers by the club were When the Corn is Waving, Buck; Chorus of Spirits and Hours, Prometheus Unbound, Shelley-Buck, and The Breezes of Spring, Weinsierl. The club sang better than ever before, and this means more than all the adjectives in the dictionary could express. Mr. T. H. Schneider, the director, deserves the highest praise for his work.

Following the Orpheus concert came the Columbus Orchestra and the Archer organ recital, both, unfortunately, on the same evening, February 10.

The orchestra was assisted by Mrs. Genevra Johnstone-Bishop, soprano; Miss Maud Powell, violinist; Mrs. Clara Murray, harpist, and Mr. Rudolph von Scarpa, pianist. The orchestra numbers were overture to Martha, Plotow; Cavatina, Raff; Artist Life Waltzes, Strauss; Symphony in D, Beethoven, adagio, molto and allegro con brio movements only; Coronation March, by Kretchner, and Gillett's Douce Caresse, by the strings.

Of the assisting artists Miss Powell was the favorite and each appearance was the signal for a burst of hearty applause. Inspired by the large and friendly audience she seemed to throw her whole heart and soul into her playing and her hearers were loath to allow her to leave the stage. Her selections were the andante and finale movements of the Mendelssohn concerto and the polonaise in D by Wieniawski. She was recalled many times after each.

Mrs. Genevra Johnstone-Bishop was also warmly received and delighted all with her singing. Her selections were aria from opera Gabriella, Pizzi, and Ah! Perfido, Beethoven. She was at her best in the latter. This composition calls for a voice of great range and flexibility, and Mrs. Bishop was equal to it.

Mrs. Murray, the harpist, contributed greatly to the success of the concert. Her tone is strong and clear and execution brilliant, the most difficult passages being executed with an ease and dash that were simply astonishing. Her numbers were Chi Mi Freno (Lucia), Donizetti, and mazurka, Schuecker. She was encored after each.

The audience was large and the orchestra realized a handsome profit, but better than this was the good work they did. There were fifty-four performers on the stage, and the close attention they paid to Mr. J. S. Bayer, the director, was responsible for much of the success.

In spite of the strong counter attraction a large audience attended the Archer recital. Mr. and Mrs. Amor Sharp and Mrs. Maud Wents-McDonald assisted. Only the highest words of commendation are spoken of this performance. The program was as follows: Concert Variations on a Church Melody (A. Freyer), Mr. Archer; What Have I to Do with Thee? (Mendelssohn), Mr. and Mrs. Sharp; berceuse (Lefebure Wely), fuge in G minor (Bach), Canzona (Hall), Invitation pour la Danse (Weber), Mr. Archer; Ave Maria, Mascheroni, Mrs. McDonald; fantasia, Les Huguenots (Meyerbeer), Serenata (Moszkowski), Serenade, Badine (Gabriel Marie), Mr. Archer; Lend Me Your Aid, La Reine de Saba (Gounod), Mrs. Amor Sharp, and overture to Tannhäuser (Wagner), Mr. Archer.

C. B. DUFFY.

PITTSBURGH.

PITTSBURGH, Pa., February 24, 1896.

THERE is no denying the fact that, notwithstanding the modern musical atmosphere which we have been breathing for the last few seasons, the pure air (no pun intended) of Italian opera has been thoroughly enjoyed by the visit of the Gustav Hinrichs Opera Company last week. We Pittsburghers had only a few weeks ago listened to the vigorous voices of music-drama vocalists who thrilled us by the Teutonic method of portraying the human passions, but in the singing of Mme. Nevada in Lucia, La Sonnambula and La Traviata we were more forcibly reminded that in the old Italian means of passion there is yet some life.

In the mad scene (Lucia) Nevada produced a sensation demonstrated by the wild enthusiasm of the audience, overshadowing everything which has been experienced here for years, therefore the vox populi of Pittsburgh is "Nevada is a truly great artist!" I am sorry to say, however, that the attendance at all the performances was not as the excellent company deserved. The following was the repertoire for the week: Monday night, Il Trovatore; Tuesday night, Lucia; Wednesday night, William Tell; Thursday night, La Sonnambula; Friday night, Faust; Saturday matinée, La Traviata; Saturday night, Cavalleria Rusticana and Il Trovatore. The performances were given at the Duquesne Theatre.

Next to Nevada in merit is Miss Minnie Tracey, whose Leonore in Il Trovatore produced a fine effect. The cast for the old war-horse of Verdi was, in addition to Miss Tracey, Henri Prevost, Manrico; Del Puente, Count de Luna; Miss Katherine Fleming, Azucena. The Manrico of Prevost was highly satisfactory, and in parts was electrifying. I do not remember of ever having heard a better Azucena than that of Miss Fleming's creation. Mr. Hinrichs is an excellent director and comes in for a great share of the praise on the artistic side of the season of grand opera.

His Excellency held the boards at the Alvin before audiences not at all in keeping with the popularity of Miss Nancy McIntosh, the star of the opera. There was a great desire on the part of Pittsburghers, especially those who heard Miss Nancy sing last

autumn in the Home Coming concert, which was given in Allegheny Carnegie Music Hall, to again hear her, but in opera; as it was thought that in that line of musical art Miss Nancy would establish in the minds of her friends her right to the famous reputation she won on the other side. As to the impression she made as *Christine*, I am free to admit that there is a charm in what she does, both as an actress and vocalist, which is suggestive of creating a longing desire to see and hear more of the part which affords meagre opportunities for her ability. In my opinion Miss McIntosh is deserving of a better part in an opera which is better suited to an artist of her calibre. Miss McIntosh was royally welcomed.

MARCH 2, 1896.

The Pittsburgh Orchestra was born on Friday night last, and, although in its swaddling clothes, it has the voice of a full grown man. There was much skepticism as to the artistic results of an organization which was so fragmentarily gathered together, because of various dissensions, and as to some of its make up one would have been justified in saying that "we cannot get oak boards from pine trees;" but as I have heard the orchestra speak for itself, I am able to articulate for myself the impression produced. Mrs. Partington said, "Comparisons are odorous;" therefore to compare the Pittsburgh Orchestra to those sturdy, experienced and well tempered organizations of Boston, New York and Chicago, as some of our local critics have done, is unjust to the long years of experience of the leaders of the old organization. Suffice to say that in the initial performances of last Thursday and Friday Director Archer has demonstrated his ability to rank high as an orchestral and drill master and conductor.

To my mind one of the tests of his managerial conduct was in the accompanimental work in Beethoven's *Ah Perfido*, which was so magnificently sung by Miss Emma Juch. It was in the guidance of his fifty men in intensifying the dramatic fire as well as alluring the tender and sympathetic feeling to enchantment, where he exhibited a mastery over the orchestral apparatus scarcely excelled by any leader I have ever seen. I am inclined to think that, with the start Mr. Archer has made and the enthusiasm he has created, he may yet become one of our recognized national orchestral leaders, and thus we would lose one of our greatest organists.

Of course it would not be difficult to find points of imperfection, as, for instance, in the delivery of phrases, wherein a number of slips were noticed which sometimes marred the intelligent reading of certain passages; but such blemishes were undoubtedly due to the nervousness of the players, who felt themselves in the hands of the Philistines, a goodly number of whom were there. Self-possession is a quality the technique of which is gained only through practice. For the success of the auspicious management of the Symphony concerts, Mr. G. H. Wilson comes in for a large share of praise. The programs of both concerts I sent last week.

In addition to the aforesaid mentioned vocal number, Miss Juch sang List's *Loreley*. For encores she sang Rubinstein's *Du bist wie eine Blume* and Bach-Gounod *Ave Maria*.

How is it that so many singers, even artists, sing the foregoing Rubinstein song in 3-8 time, when it is written in 2-4 time? Miss Juch's singing of this number on Friday evening was no exception to the mistaken time.

Plunket Greene was here singing under the auspices of the Art Society. I did not hear him, but I was informed that he was well received, an evidence that he gave satisfaction.

SIMEON BISSELL.

ALBANY.

ALBANY, N. Y., February 28, 1896.

THE Damrosch German Opera Company gave a fine performance of *Lohengrin* in Harmanus Blecker Hall last week. The settings were excellent, and the orchestra was worthy of high praise. Its balance, shadings and quality of tone were excellent, and the brass especially.

Mr. Charles White, the well-known singing teacher, is to leave Albany soon to take a position at an Eastern conservatory. His departure will be regretted, as he has made many friends and is an important factor in Albany and Troy music circles.

The Mikado is to be given here in the spring by local amateurs. Rehearsals are steadily progressing under the direction of Mr. J. Benton Tipton.

The Albany Musical Association gave its second concert in Harmanus Blecker Hall last night. The following was the program:

Chorus, *Awake, Thou that sleepest*, Stainer; violin solo, Hungarian Rhapsody, Hauser, Carl Hugo Engel; choruses, *Praise Ye Jehovah* (Samson and Delilah), Saint-Saëns, Mr. E. B. Parkhurst and basses; Spring Chorus, Saint-Saëns, women's voices; bass solo, *She Alone Charmeth My Sadness* (Queen of Sheba), Gounod, Mr. William H. Clarke; men's choruses, *Lullaby*, Brahms; *Salamis*, Gernsheim, solo by Mr. Clarke; violin solo, *Vieille Chanson*, Sauret; Mazourka, Wieniawski, Mr. Carl Hugo Engel; chorus, *Easter Hymn* (Faust), Berlioz; bass solo, *The Two Grenadiers*, Schumann, Mr. William H. Clarke choruses, *Lachrymosa* (Requiem), Confutatis, Dies Irae, Rex Tremendae, Mozart.

This is a heavier program than was given before by the association, and one which was not as pleasing to the public. It was, however, well given, the best sung numbers being the *Easter Hymn*, from Berlioz's *Faust*, and the *Lullaby*, by Brahms, for men's voices. The *Salamis*, by Gernsheim, could have been improved upon, as could the Mozart numbers, although they were sung in good shape.

The Musical Association will give the Mozart Requiem in its entirety at the May festival.

Mr. Arthur Mees, the conductor, handled the chorus with his usual skill and knowledge, and the accompaniments of Mr. Fred. P. Denison were excellent.

I did not care much for Mr. Clarke's singing of the Gounod aria. He has a habit of snapping out his notes at times, which in a song requiring an easy, flowing style is disagreeable. He is a

dramatic singer, and showed himself to best advantage in *The Two Grenadiers*, lending it a vim and verve which made it pleasing to hear.

The feature of the concert was the violin playing of Mr. Carl Hugo Engel, a former Albanian, who is now situated in New York, and is a pupil of Brodsky and Sauret. He had not played here since he left for Europe some years ago, and his playing last night left nothing to be desired. He executes well, has expression, bows gracefully, intones purely, is a firm, solid player and gets a good tone, which, added to a musicianly conception of the work in hand, made his playing artistic and his appearance a success. His accompaniments were admirably played by Miss Minna Engel.

ALFRED S. BENDELL.

EL PASO.

EL PASO, TEX., February 19, 1896.

NOTWITHSTANDING the fact that the *St. Louis Globe-Democrat* terms this city the Mecca of Toughs, and most of the other papers of the country are opined that way, as it were, the musical element of El Paso, Tex., remains undisturbed in its own self faith and musical expectations for the future. Of course during the last month the bulk of the local talk has been the prize fight, and our choir singers have perhaps at times been guilty of allowing their minds to wander while singing *Pillars of Earthly Pride* Decay off onto the very much decaying fortunes of prize fighting in America, and certain it is that our unquenchable preachers have strayed quite oft from the theme of *Mortals, Awake, and Angels Join to Chant the Solemn Lay* to lay all over the pugs in a manner more lively than solemn. The Preachers Did It is the theme taken up with allegro variations by the papers of the country, and the Siren's song from Dan Stuart's Conservatory of Music on the ground floor of the Sheldon Building, El Paso, Tex., that lured with its piping strains many a gambler and many a tough from the arithmetical calls of keno at home to the uncertainties of the Fitzsimmons-Maher scrap has turned in bitterness upon the stomach of the sport, the bunco steerer and the professional scrapper.

The musical event of this the fag end of the amusement season was the recent McGinty Blowout, given in Chopin Hall. And by the way, when will people give the proper pronunciation to the name of that late lamented composer and chaperoner of one of the world's literary celebrities? "Choppin" is the conventional pronunciation here, though semi-occasionally it is varied pleasantly with "Showpeen." The musical director of the *Evening Herald* has been diligently attempting to impress on the local mind the enormity of such orthoëpic offenses, and the necessity of calling men as well as things by their proper names. And there is reasonable hope now that the much desired reform will be brought about. But with regard to the McGinty Blowout:

This is a series of musical varieties given by the club in public, the same being made more digestible by that variety of pepsin known as mahogany syrup, or the nectar of Gamberinus, cigars, "sody pop," "sassyarrilly pop" and barbecued meats, meats on bread for the audience. The entertainment is purely a stag affair, none of the dear ladies are admitted, though for all that is done at one of these blowouts the fair sex might be present as well as not, and they do hover around the outside of the hall, to hear the dulcet strains from horns and things and horrid masculine throats, and are duly appeased by offerings of carbonic acid drinks brought outside by their gentlemen friends.

The membership of the McGinty Club is about 150 men, the majority of whom, with invited non-resident guests, sit on the floor of the auditorium at little round tables, and smoke, keep their palates moistened and listen to their musical brethren on the stage with enjoyment. Resident non-members are not admitted under any circumstances, but visitors to the city are always welcome. There is no charge to the blowouts, they being a purely club affair. The first thing on the program is "Music by the Band." This aggregation consists of thirty-two uniformed men, some of whom have made excellent reputations in the Mexican army, and one cornet player is from the English navy. The conductor, Herr Carl Pitzer, is the son of one of the oldest orchestra conductors in Germany, who for years has directed the orchestra at Ehrlangen. There are four saxophones and two oboes in the instrumentation. The baritone, W. R. Brown, is one of the best in the West, and the snare drummer and trap man, E. H. Offley, is a Naval Academy man and son of the late colonel of the Tenth United States Infantry. He is an artist in his line. The class of music played by this concert band is about the same that appears on the programs of the large concert bands that are traveling over the country, and for an amateur band the performance is remarkably good.

The maintenance of such an organization is due to a peculiar combination of circumstances hardly to be found elsewhere. El Paso, Tex., and Juarez, Mexico, adjoin, and there are quite a number of excellent musicians in both cities. These have been brought together in a concert band and an orchestra through the energy and love for music by one of our most prominent citizens, D. W. Reckhart, a Columbia graduate, and who for two out of the four years he was on his university crew showed Fair Harvard a clean pair of heels at New London. Mr. Reckhart is the president of the McGinty Club, and he has turned the energies of his club toward maintaining these two organizations as well as a Maennerchor and stringed quartet, all of members of the club. Concerts are given from time to time to meet expenses, and the club has one of the cosiest summer gardens and sounding board shells in the country, where in fine weather concerts are given by both band and orchestra, the latter organization numbering about thirty men.

These organizations figure at the blowouts, and the other features include performances by the Maennerchor and stringed quartet, specialty singing, music drama performances, special instrumental work, and drills by the McGinty Light Guards, a burlesque affair that always creates much merriment.

One feature of the Light Guards personnel is that every man but one is an officer, and the one private is about as tough a looking specimen in his make up as is to be found outside of the Tombs

prison in New York. The hits gotten off are local, and always take. The "racket" lasts until after midnight. The club invariably marches to the hall through the principal streets of the city amid the glare and racket of fire crackers and red fire, and music from the band galore. But after adjournment the musicians put expeditiously for the band room, put away their instruments and then put for their little beds.

The last blowout was attended by newspaper men from New York, Chicago, St. Louis, San Francisco and elsewhere, who had come down here to see the fight, and they enjoyed themselves so that they made speeches "between the acts," and have written home interesting accounts of the event. Perfect order is maintained; and your correspondent has attended these occasions for two years without seeing one case of drunkenness. The most prominent business men in town belong to the club. And by the way, the club has in Herbert Ward one of the best comedians in the Western country.

ROBERT J. JESSUP.

CLEVELAND.

CLEVELAND, Ohio, February 27, 1896.

IN a review of the musical events during the last weeks due precedence is allowed to our musical guests. Among them traveling musicians and virtuosi claim a prominent place. The only orchestra that has set foot on the icebound shore of Lake Erie during this season is the Theodore Thomas Symphony Orchestra. Damrosch has shunned Cleveland for years; of Seidl, the sound of his name is hardly familiar. The Boston Symphony Orchestra, formerly a regular annual guest, is beginning to drop into oblivion; it discontinued its visits about four years ago. The Mollenhauer Orchestra was heard once in the retinue of the May Festival. So far it is only the stalwart form of Theodore Thomas that is familiar to the concert habitués. Due to the efforts of the Fortnightly Musical Club, the third Thomas concert brought a good sized audience to Music Hall, the much derided only large hall of this city which can accommodate a large orchestra and a vast crowd. Thus the deficit resulting from the first two Thomas concerts is dwindling fast, and the fourth Thomas concert is secured. As rumors concerning the creation of a local symphony orchestra are too vague and undefined yet, I forbear from giving "a local habitation and a name to airy nothing."

Musical celebrities found a kind and, let me hope, a financially remunerative reception. Herr Max Heurich drew, as usual at his every appearance in Cleveland, a large assembly of admirers to his concert. Though his pleasing baritone is not large of volume it is duly applauded for excellent expression and phrasing. His absolute self-identification with the spirit of the composition is duly appreciated. Most admired was his style in singing Franz Schubert. Auf dem Wasser zu singen, in which his accompaniment—the rippling undulation of the waves—blended with the expressive vocal part to create a whole of perfect art; The Erlking; Gruppe aus dem Tartarus, where the hearer perceives the dim echo from the world of shadows, were fine specimens of his artistic conception.

Miss Marguerite Hall, of Boston, Mass., sang for the "Fortnightly." Her agreeable and rich voice, well trained in the school of Mme. Marchesi, was well supported by her impressive and majestic beauty. She gave Schubert's *Litanei am Tage aller Seelen*, *Der Tod und das Mädchen*, Bizet's *Vieille Chanson* with simplicity of expression.

Violin players of the higher type are used to find a congenial field and appreciation in Cleveland. Edouard Remenyi, though capricious and sometimes arbitrary in his style, finds many hearty admirers in this city. They cannot dissociate the artist from the Hungarian patriot who struggled with Kossuth for the deliverance of his country; they see the spark from the sacred flame which kindled the enthusiasm of his younger days still flashing from the accents of his instrument when he gave the national airs of his race.

Miss Maud Powell, who had created so much applause at her first concert some months ago, augmented the good impression by another appearance when she played Wieniawski's polonaise in D major. Her splendid technique, her pithy and virile style of bowing, her artistic conception won her unlimited applause.

Rivarde and his "alter ego," Aimé Lachaux, created somewhat of a sensation at their concert. They did not play the Saint-Saëns concerto. Its announcement on the program was completely disregarded. It was displaced by the two last hackneyed—hackneyed even for Cleveland—movements of the Mendelssohn concerto. No explanation of the change was offered. Henri Wieniawski's *Souvenir de Moscou*, variations on the well-known folk-song, *The Red Sarafan*, were substituted for Ernst's *Airs Hongroises*, figuring on the program. Ernst's airs were played later as a substitute for Wieniawski's *Airs Russes*, the latter dropping out altogether. At the end of the concert—which was that of the Vocal Society—long after the last solo number and the departure of the larger part of the audience who had come to hear the strange virtuosi, a shadowy apology was offered to the effect that the inferior quality of the piano used interfered with the strict execution of the program! Rivarde's boldness of attack was much admired, though a certain wildness in his reading, and especially the intemperate hastening of the tempo in the last movement of the concerto, degenerating into a prestissimo furioso, seemed to be utterly incompatible with mature and artistic conception.

A feature of local interest on the program of the third Thomas concert, which showed beside such items as *Die Akademische Festouverture*, by Brahms, and Schubert's *Unvollendete Sinfonie*, was Johann H. Beck's scherzo for orchestra in F major, the latest child of his muse. It shows rich thematic work, perhaps to the detriment of melodious development. Its technical execution by the orchestra, however, did not pass muster under the eyes of the composer.

Though restricted to the part of a local correspondent, still I cannot refrain from making a few remarks concerning the concerts at Detroit, Mich., given by the Detroit Symphony Orchestra, under the baton of Mr. Johann H. Beck, of this city. I would not even so trespass on the grounds of your Detroit correspondent were it not for the particular fact that a work of Mr. Charles

G. Sommer, of this city, had found a place on the program of the last Detroit concert. I had the satisfaction to see Mr. Sommer shortly after his return from Detroit. He said: "In the first place, I will express my kind thanks to Mr. Beck, the conductor of the Detroit Orchestra, for having my *Leibesidyll* placed on the program of his last concert. Its kind and enthusiastic reception by the Detroit audience was highly encouraging for me. My work, though very well received in many concerts at Dresden, where I composed it while pursuing my studies at the Royal Conservatory, had never yet been played in this country. You may imagine how deeply sensible I was of its success in Detroit."

It may be well to remark that Mr. Sommer a few weeks ago gave evidence of good directorship when he conducted after careful rehearsing the performance of a little operetta called *The Twin Sisters*, in which about twenty young ladies participated for a charitable purpose.

Vocal music in this city is well represented by the Vocal Society, its West Side branch, the Choral Society, and by the Singers' Club. The latter does good work under its leader, Mr. Ellinwood, a strict disciplinarian and a vocalist who studied some time under Georg Henschel and Randegger, of London, England. The number of its members is for the time being limited to forty. At their last concert they gave a judicious selection from works of Massenet, Gounod, De Koven and others.

Of local singers, Mr. Edwin H. Douglass has risen above the ranks of mediocrity. He is just back from Dresden, where the late lamented Professor Scharfe took a great interest in his tenor voice. Mr. Douglass enjoyed the coveted instruction of this celebrated tutor for years, until the latter's death. He gave evidence of his excellent schooling at a concert where he sang the aria, *Durch die Eelder, durch die Auen*, from Weber's *Freischütz*, with good articulation and artistic taste. The quality of his tenor is, though lyrical, manly and forcible.

At the same concert Mr. William A. Becker, a pupil of Prof. C. R. Moeller, Dr. Mason and Xaver Scharwenka, who has made himself musically conspicuous on different occasions, played the Waldstein sonata and Chopin's nocturne in G major. His technique is solid and coherent; his conception artistic and serious; he promises well, for he is an ardent student and artistically ambitious.

To the delight of the friends of classical quartet music, the Philharmonic String Quartet, for many years in abeyance, is alive again. It has taken a new and vigorous start since the advent of Mr. Sol Marcossion, the new acquisition made by the Fortnightly Club. Mr. Marcossion shows all the virtues of the Joachim school, under whose tuition he studied diligently at the Berliner Hochschule für Musik. His bowing is free, detached and strong; his staccato true from the wrist. His expression is artistic.

CHARLES J. ARNOLD.

POUGHKEEPSIE.

POUGHKEEPSIE, N.Y., February 22, 1896.

PROFESSOR GOW gave the first of a course of general lectures on music at Vassar College on Wednesday, February 12. The course is designed for those who have no technical knowledge whatever of music, but would like to have a clear conception of the scope of music as an art and its place in modern society. The subjects of the lectures are: What is Music?; Musical Instruments (illustrated with lantern slides); Form; The Voice and Its Music; Keyboard Instruments and Their Music; The Orchestra and Its Music; The Opera; The Spirit of Modern Music.

On Tuesday evening, February 18, the Rubinstein Club gave an invitation musicale to their subscribers and friends in the Y. M. C. A. Hall. The vocal soloists of the evening were Mrs. Carr and Miss Sorensen, of the club, and Mr. Miller, a tenor from New York. Mr. Wickes gave two numbers on the violin and Mr. Spross one on the piano, besides doing the accompanying of the evening, and the club sang several selections.

On Saturday afternoon, February 22, the Vassar Students' Aid Society gave a musicale at the residence of Mrs. Edward Van Kleeck, on Mill street. The house was very prettily decorated with pinks and roses. Miss Ada Latimer sang several selections, Miss Helen Parten contributed two violin solos, Miss Lucie Giraud played two numbers on the mandolin. Mr. Charles Spross had the thankless task of taking Miss Clover's place at the last moment in two piano solos. Charles H. Hickok and Miss Lucie Giraud were the accompanists.

Mr. T. J. Macpherson, the excellent and successful vocal teacher, has all that he can do. The good work of his pupils at different musical affairs shows the public that they have a vocal teacher of the highest rank, and his pupils sing with good, pure tone and intelligence. Miss Mae Gillen, the leading soprano of the Washington Street M. E. Church choir, is winning compliments on every side for her excellent singing. She has been a pupil of Mr. Macpherson from the first, and the results show what his judicious training of the voice will accomplish.

KREUZ.

PROF. DR. ERNEST JEDLICZKA, OF BERLIN, GERMANY,

intends to come to the United States in June next and will remain in Milwaukee, Wis., for a period of three months. Former pupils of his and new but advanced students of the piano who would like to take a quarter's finishing lessons, especially in Schumann, Chopin, Rubinstein and Tschaiikowsky playing, should send in applications at once. Lessons, \$100 for the quarter or \$10 for single lessons.

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Vienna.—Massenet's mystery *Eva* was lately produced at Vienna, but did not succeed in arousing any special interest.

Moscow.—David's opera *Lalla Rookh* was given at the Solodownikoff Theatre, Moscow, on February 10 and 12, by an Italian company. The leading performers were Sigrid Arnoldson and Masini.

Schubert.—The hitherto unperformed one act operetta by Franz Schubert, *Der Vierjährige Posten*, has been arranged for the modern stage by Dr. Robert Hirschfeld, and will be produced during the jubilee season at Dresden and the Schubert festival at Vienna.

Leipzig.—The Fisk Jubilee Singers have been giving concerts at the Crystal Palace, Leipzig, to the great delight of the public. They also gave a religious concert in the Lutheran and St. Thomas churches.

Reznicek.—The composer of *Donna Diana*, E. N. von Reznicek, has been named Court Capellmeister at Mannheim after successfully conducting *Don Giovanni*, *Carmen* and the *Meistersinger*. He succeeds Röhr, who goes in autumn to Munich as Capellmeister of the Court Theatre.

Nice.—Leon Gastinel's unpublished work, *The Bard*, was given for the first time February 27 at the Grand Theatre of Nice. The scene is in Great Britain, the time that of King Arthur. The orchestral effects are said to be powerful, and the success of the work was incontestable.

Blancard.—Jeanne Blancard, not yet ten years old, appeared in a Paris concert as pianist, composer and improviser. The program consisted entirely of her works, and comprised fifteen numbers, nine for piano, two for violin, two for cello, and two vocal, one being an air from an opera, *Fingal*. Her improvisation is astonishing. M. Pougin gave her five notes, A, A flat, G, B, C, which she treated with marvelous facility and charm.

Meyerbeer.—February 29 was the sixtieth anniversary of the first production of *Les Huguenots* at the Grand Opéra, Paris. The only survivor of the artists of that occasion is Mme. Falcon, who created *Valentine* and who still lives in Paris. Owing to the destruction of the scenery by the fire, some time ago, in the Rue Richer, the work could not be reproduced at the Opéra.

Fritz Arlberg.—The teacher and singer Fritz Arlberg died at Christiania February 21, aged sixty-six. For the last twenty years he has been teaching in Christiania, after a long connection with the theatre there and at Stockholm. He composed many songs and was well known for his translations of German and other libretti into Swedish. He married Maria Neruda, sister of the violinist Wilhelmine Neruda, now Lady Hallé.

Another Schubert Haunt.—In the course of the new constructions in the Waehring suburb of Vienna an old haunt of Franz Schubert's has been opened up. It was established as a cabaret with a garden attached in 1771 by a restaurateur named Biersack, and in the garden still stands an old chestnut tree beneath which Schubert composed his *aubade*, *Hark, Hark, the Lark*, to Shakespeare's words. At present it bears the sign of Schubert's Garden, and is still famous for the white wine of which he was so fond.

The Last of the First Crusaders.—The *Petit Journal*, referring to the death of Maurice-César, Prince de la Tour d'Auvergne, Duc de Bouillon, Comte d'Apchier, whose funeral service was held recently in the Clermont-

Ferrand cathedral, says that he lived in great retirement at this place, his only friends being several musicians. He was passionately fond of music and was an honorary member of several musical societies. For forty years his needs were attended to by an old servant. He leaves a very small fortune. He was the only descendant of Godfrey of Bouillon, and left no child.

Wagner in Paris.—The tenor Van Dyck will appear in Wagner opera performances in Paris in May and June.

Masini.—The tenor Masini is in luck. In addition to making lots of money and winning countless triumphs in Russia, he has drawn the chief prize of 120,000 rubles in a lottery.

Templer und Judin.—The complete piano arrangement of Marschner's romantic opera, *Templer und Judin*, with the addition of the recitative and dialogue, has been published at Leipzig. The arrangement is by Richard Kleinmichel.

Arnoldson.—The Italian opera has been well attended at St. Petersburg. On February 12 *The Barber of Seville* was given, with Frau. Arnoldson and Masini in the cast. The lady is described by a St. Petersburg critic as "far superior to Sembrich," both as a singer and actor. In the singing lesson she introduced the *Shadow Song* from *Dinorah*. At its close the applause was deafening, and she gave as encores Eckert's *Echoliad* and then Alabiew's *Sodosea* in Russian.

Vienna.—The Haydn Society in Vienna gave a concert February 21 in celebration of their 125th anniversary. Founded as a musical society in 1771 by the composer Florian Gassmann, under the patronage of the Empress-Queen Maria Theresa, it represents the oldest concert enterprise in Vienna which was in a position to produce the works of great musicians. It adopted the name Haydn in 1862. The program consisted exclusively of Haydn numbers, with the exception of an overture by Gassmann.

Ambroise Thomas.—The Municipal Council of Paris proposes to change the name of the street at the rear of the Conservatoire from rue de St. Cécile to that of rue Ambroise Thomas. MM. Bertrand and Gaillard have determined that the late master shall have a statue. Warned by the experience of many committees, who so often neglect their work, they have resolved that the Opéra and they themselves shall defray all the expenses of the monument. The first performance of the revival of *Hamlet* in May will be devoted to this undertaking. The monument has been already ordered from Falguière, an intimate friend of the director of the Opéra.

Mascagni.—"My new opera, *Zanetto*," said Mascagni recently to a correspondent of the *Pall Mall Gazette*, "is finished after many sleepless hours. I have set many hopes on it, and consider it my most original work, and, I may say, my favorite. It has a prelude without orchestra—that is to say, the voices of an invisible chorus should intermingle and melt together as the sounds of the instruments in an orchestra. However, the difficulties of execution are so many that I fear very much for its success, and I foresee that I shall be obliged in the end to rewrite the prelude for the orchestra. I wrote it at once, almost without thinking, noting down what came to me and arranging almost entirely without change. I shall bring it out in Pesaro. At first I intended to do so in Berlin. In fact, I went there and commenced rehearsing. But I received so favorable an impression that, as I was not really bound to anyone, I broke off all negotiations, resolving to have the first representation under my own direction at Pesaro on March 1. I do not wish it to be given even at La Scala this year, and I shall part with the rights to no one, foreign or Italian, no matter what price is offered me. *Zanetto* is in one act, and is taken from *Le Passant*, of Coppée. The scene is laid in Florence during the period of the Renaissance, and takes place on the terrace of a villa above the city at night, between two persons only, a soprano and a mezzo-soprano, one of whom takes the masculine rôle. It is a lovely spring vision of night, between two lovers, and interrupted by the first rosy light of day, which grows and spreads, and may have the symbolic significance of the artistic renaissance of Italy."



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The Coming Contralto.

MISS MARY LOUISE CLARY, the contralto, sang in the last two concerts of the new Symphony Orchestra in Pittsburgh, March 12 and 13, and won the following criticisms from the press. Almost exactly the same opinions have been forthcoming, varying only in language, after her appearances in New York, Chicago, Columbus, Detroit, Louisville, New Haven and other places.

THE COMING CONTRALTO.

Miss Clary, the soloist, sang her way into almost instantaneous favor. Miss Clary's is a beautiful, broad, noble, sympathetic contralto, of ample volume and reasonable range. She certainly possesses the most magnificent voice of its character that has been heard in this country in a full decade. She lacks style, but has no faults that study and experience will not eradicate. She might profitably study enunciation, but the most of her lines were intelligible and artistically phrased.

Miss Clary is the coming contralto, confronted by a future that promises many a glittering triumph and the incidental trifle of a few dollars.—*Pittsburgh Leader*, March 15.

Miss Mary Louise Clary was the soloist, appearing for the second time in this city. Miss Clary will be remembered as one of the soloists at a Mozart Club concert last year, at which time several things prevented her achieving the triumph she is capable of at the present. Her voice has improved a great deal since that time. It is a brilliant contralto without the thickness and coarseness that detract from many other contraltos. Her rendering of the two arias programmed for her was very effective and won an encore after each.—*Pittsburgh Post*, March 15.

RECOGNIZED GREAT CONTRALTO OF HER GENERATION.

Miss Mary Louise Clary had her full share of approval in this concert. Her voice is a truly phenomenal one for richness and breadth; such great, luscious, bell-like tones seldom come from a human throat. It needs pruning and toning down, rather than further development. She is a young singer yet, and will advance artistically with experience; but she already vocalizes with considerable skill, possesses many good points of style, and gives evidence of a really musical temperament.

Miss Clary ought to become the recognized great contralto of her generation, at least in concert and oratorio.—*Pittsburgh Post*, March 15.

The soloist for the occasion was Miss Mary Louise Clary, who deserves all the plaudits which have followed her in her short career. Her voice is rich, resonant and well managed, and she sings with a spirit and feeling which is evidence of a fine musical temperament. Her rendition of the aria from Samson and Delilah was simply magnificent, and she was no less admirable in Meyerbeer's big aria from Les Huguenots. Two encore numbers were demanded by the applause, and in all Miss Clary scored a more than ordinary success.—*Pittsburgh Dispatch*, March 15.

Miss Clary's work was appreciated with a warmth which left no doubt of the sincerity of her hearers, and every echo of the applause tendered her was eminently deserved. Nature has been generous to this young contralto in personal charms, as well as in the gift of a contralto voice of rare power and richness, and she manages her work with true artistic instinct. The tuneful aria from Les Huguenots was splendidly given, and a short encore number equally well done; but in Saint-Saëns' soulful extract from Samson and Delilah her full power was shown, and the tenderness and pathos of her voice were exhibited at their best. She gained the highest praise from all her hearers, and the success of any number of future appearances is assured her.—*Pittsburgh Dispatch*, March 15.

Mary Louise Clary, the soloist, was accorded a cordial reception. Her voice has pleasingly changed since she last sang here two years ago. It is full, strong and sweet, and coupled with a charming stage presence made a most favorable impression.—*Pittsburgh Times*, March 15.

The soloist was the charming contralto, Miss Mary Louise Clary, whose sweet voice delighted everyone present and won for her merited applause at each appearance. Her rendition of the aria from Samson and Delilah was magnificent.—*Pittsburgh Press*, March 15.

Such statements appearing separately would have little or no weight, but when backed up by repeated iteration on the part of the press, after appearances in half a score of our principal cities, it assuredly follows that they have been consistently earned.

It might be added by way of explanation to the several statements above that Miss Clary sang for the first time in Pittsburgh in a Messiah production last winter, at a time when she was very insufficiently recovered from an attack of the grip.

Mme. Marchesi's Audition d'Elevés.

The following is from the British edition of THE MUSICAL COURIER of recent date:

ON February 24 the following students were heard in the Cours de Concert: Miss Lotta Belmont, of Montreal; Miss Mary Alcock, of Leamington; Mme. Alma Ribolla, of Cincinnati; Mlle. Sophie Kikine, of Moscow; Miss Jenny Taggart, of Glasgow; Miss Theresa Sievwright, of New Zealand; Miss Ross Ettinger, of Chicago, and Misses Alice Curtis and Mary Cabrera, both of London.

Without wishing to take up your space in criticising the performance of each singer, and without desiring to make comparisons among these ladies, all of whom possess great merit, one in one and another in another direction, I cannot refrain from awarding the palm to Mme. Ribolla (of Cincinnati) and Miss Ettinger (of Chicago). I have had occasion to speak before of Mme. Ribolla's singing last year. I can only speak in most unqualified terms of praise of her artistic singing.

Singers like her will continue to be applauded long after greater voices catering for the popular taste have ceased to catch the popular ear while they never have caught the musical ear.

Miss Ettinger has evidently had the advantage of a splendid teacher in Mrs. Clarence Eddy before she came to Mme. Marchesi, because her voice is admirably placed. She has a marvelous though not a large voice, and I only hope that the "fireworks" singing will not interfere with the simple, and perhaps quite as difficult, singing of songs.

SEBASTIAN B. SCHLESINGER.



Lillian Blauvelt, the ever popular young prima donna, sang at the Chicago Apollo concert last week and scored with Bloomfield Zeisler an immense success. The fresh, delicious quality of the singer's voice, with her pure, exquisite delivery and absolute finish of style, captivates every audience before whom she appears. She compels universal admiration and never sings without evoking the warmest enthusiasm and praise. She has a vocal charm all her own and a charming, sympathetic, dainty personality united, which make friends for her everywhere she goes and which are sure to make it a difficult task for other sopranos to follow. Indeed this gifted young prima donna is unique in her endowment.

Ondricek's concerts in San Francisco, given in conjunction with Materna, began on the 12th inst. and have proved among the greatest musical and financial successes combined that have ever been known on the Pacific Coast. Thus far three concerts have been given to packed houses, both artists being greeted with cheers, Ondricek and Materna being equally and wildly applauded and encored after each number. Such scenes of enthusiasm are rarely witnessed. The audiences actually refused to leave until further encores were given them and testified their delight in the most spontaneous manner. After his San Francisco season Ondricek will make a tour of the Pacific Coast.

Charlotte Maconda is negotiating for a long series of concerts next season in which she will be heard in oratorio and miscellaneous concerts both. This brilliant, young artist who came forward so rapidly, has now firmly established herself as a soprano of the first rank. She is personally as well as artistically popular, is always busy and has before her a brilliant future.

H. Evan Williams, the young Welsh tenor, whose reputation has rapidly become so firmly established and successful, has booked a long list of engagements. He will be heard among other affairs in the leading spring musical festivals at Indianapolis, Montreal, &c. He is equally successful in oratorio, lyric or operatic work in concert form, and is a thoroughly qualified and satisfying artist who has justly earned his artistic and prosperous position.

Otto Lohse, the conductor and husband of the talented German prima donna Katharina Klafsky, has established himself lastingly in New York favor from his direction of German opera at the Academy of Music. In Siegfried, Die Meistersinger and others his impressive force and spirit were a surprise to the public. Herr Lohse has tremendous temperament, zeal, intellect and fire, his readings are impassioned and his color sense powerfully effective. He extracts admirable effects from his men and is a broad, versatile musician, quite as successful in the direction of concert programs as in the Wagner music-drama.

Efrangcon Davies, the famous Welsh baritone, arrived in New York by the Campania last Saturday and will go straight on to Canada, where he will sing in the

Montreal Festival. From thence he will go to Boston, where he will sing the part of Christ in Bach's Passion music with the Handel and Haydn society. His New York debut will be made at the last concert of the Philharmonic society on April 10.

Mrs. Katharine Bloodgood will sing the leading contralto roles in the various works to be given at the Indianapolis Festival, one of which will be Saint-Saëns' Samson and Delilah. The rich power and mellow sympathy of the singer's voice will be heard to excellent advantage in the music of Delilah which suits equally her temperament and style. Mrs. Bloodgood holds her place indisputably as one of our leading contraltos.

Selma Koert-Kronold, whose rare versatility finds her equally at home on the opera, oratorio or concert platform, is engaged for the festival at Montreal which will take place in the latter part of April. She will sing selections from Tannhäuser and the soprano part in Chadwick's Lily Nymph. Great pleasure awaits the Canadians in hearing this admirable artist of intense feeling sing. Those who may have heard her a season ago will find her dramatic voice in greatly improved condition, as she now sings openly and freely without any constraint, producing vibrant and telling results. In temperament and intelligence of interpretation this artist has few rivals. Mme. Kronold is a singer of superior mental as well as vocal and emotional outfit and carries her audiences completely away with her plenitude of gifts.

Flavie Van den Hende, the 'cellist, has played in a number of orchestral concerts lately, one of which was the New Jersey Symphony Society, conducted by Rudolph Middecke. She achieved marked success and made many lasting musical friends in this part of the country by her intelligent, sympathetic work. It is a rare matter of interest to find a woman preside at a 'cello with the authority and taste of Mme. Van den Hende.

Miss Grace Haskell, the talented, rising young soprano, sang lately with the Schubert Club of Brooklyn, and achieved marked success. The beauty of her voice and charm of her personality make a combination of gifts which wins her audiences at once. The following notice is taken from the local press:

The Schubert Club of Brooklyn gave last evening, at the Summerfield M. E. Church, its sacred concert, assisted by Grace Haskell, soprano, and Dora Valesca Becker, violinist. The club, under the direction of E. J. Fitzhugh, showed careful training, and sang particularly well an arrangement by Mr. Fitzhugh of Bohm's Still As the Night, with obligato for male chorus with closed lips, as was also the final phrase of the song by the entire chorus. Miss Haskell sang charmingly, the similarity of her upper tones to those by Miss Becker from her violin, being commented upon by many. Miss Becker also accomplished fine work in her Souvenirs de Bade.

The Henschels sailed for New York on March 21 on the St. Louis. Their only appearance in song recital in New York will be on the afternoon of March 30 at Chickering Hall, for which a most artistic program has been arranged. It comprises many novelties, among which are some works of Georg Henschel himself.

MUSICAL INSTRUMENTS



This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

No. 838.

NEW YORK, WEDNESDAY, MARCH 25, 1896.

68 PAGES.

AN auction sale of 75 Mason & Hamlin organs is announced to take place in Boston to-day.

MR. F. G. SMITH, of Bradbury, Webster, Henning and Leominster and United States fame, was in Philadelphia on Saturday and in Washington early this week.

MR. A. M. WRIGHT, president of the Manufacturers Piano Company, of Chicago, who has been in New York for some weeks past, returned to Chicago on Saturday for an indefinite stay.

THE Briggs piano is a strong factor in the music trade and has a consistent following, which is constantly growing, and which has learned to value the Briggs as one of the best selling pianos in the market to-day.

GOVERNOR FULLER, of the Estey Company, Brattleboro, Vt., left for Jacksonville, Fla., on a private car on Monday evening, accompanied by Mrs. Fuller. The Governor's health has of late been better than for some time past.

NEWBY & EVANS write to us in reference to a report: "We would respectfully say that we have never had any intention of placing on the market an instrument of the grade generally indicated when a 'cheap piano' is mentioned."

Mr. Felix Kraemer, of New York, representing the famous Kranich & Bach pianos, which are handled by the Clutter Music House, of this city, is spending a few days here.

SO says the Pensacola *Daily News* of March 17. Mr. Kraemer is on his way to Texas and the Pacific Coast.

MR. WILLIAM STEINWAY last Sunday received a cable dispatch from his son George A. Steinway, from Colombo, announcing the latter's arrival with his friend Howard R. Burk at that port on their way to Melbourne, Australia. The two young men spent about two months in Egypt, and sailed from Cairo via the Suez Canal March 12.

AS heretofore stated in this paper, Mr. Wm. M. Cramp, for the past 28 years with Mr. Samuel Hamilton, has opened warerooms on his own account. These are located at 607 Smithfield street, Pittsburgh, and the leading piano is the Story & Clark, which is a mighty good thing for Mr. Cramp.

Another excellent step of Mr. Cramp's is the engagement of Mr. Sam. M. Brown, who for many years has been a salesman at the Hamilton establishment, and who knows the trade thoroughly.

MR. KARLFINK, who has been completely worn out from the effect of too much Boston trade, is still at Lakewood, N. J., pining in the Pines. He is stopping at the most fashionable hotel, of course. We have a permanent arrangement with Mr. Karl link to mention his name.

THE J. G. Carter Piano Company, of 481 Madison street, Toledo, Ohio, is advertising the Story & Clark pianos as "models of art." That is right, but the company should make the statement stronger and separate it from all other kind of advertising. There is a great future trade for intelligent piano men who understand how to handle the Story & Clark piano properly.

THE Steinway piano will hereafter be handled in Atlanta and Northern Georgia by the Ludden & Bates Southern Music House in addition to the territory already covered by that concern.

This extension of territory signifies that the Fryer & Bradley Music Company, of Atlanta, Ga., has no further control of the Steinway piano in its section.

MR. F. J. WOODBURY, of the Jewett Piano Company, of Leominster, Mass., who has been making a Western tour, has met with a success beyond his anticipations. He found that the trade is more and more coming to recognize the Jewett as one of the most reliable pianos on the market, and at the price asked for it one of the most profitable for dealers to handle. This is what we have been saying for some time. Now the trade is saying it.

THE business of Chickering & Sons, of Boston, both wholesale and retail, has been extraordinarily large during the first three months of this year, the bookings of orders for shipment being in evidence. Never before has the Chickering piano enjoyed a greater reputation as a magnificent musical instrument, and never before has it deserved it more than it does now.

The Chickering piano shows what art is in piano construction.

THERE are a few of the younger houses in the trade that in the hard times we have just passed through have shown a strength and energy that has demonstrated their stability financially and their progressiveness. Among such houses we would place Keller Brothers & Blight, a firm that is doing and has done an excellent business, and for which the prospects are very favorable. Keep an eye on that live firm, and at the same time look into the merits of their pianos.

THERE is one man in the piano trade whose head is poised properly, and he could not be hoodooed and his name is Frank A. Lee, Esq. Good for Lee! But how about young Decker? Did you ever see a worse case of hoodoo? Look out, Mr. Camp. The eyes of 10,000 piano men are upon you. There's a hoodoo about, and you are on dangerous ground. Remember the Krells, who were also hoodooed. Every time you touch a hoodoo you get hoodooed. Hands off!

N. M. CROSBY, the ubiquitous traveling representative of the Freeborn G. Smith interests, left here on Monday for Poughkeepsie, Saratoga, Utica, Buffalo and Chicago, where he will remain one month on important business.

S. E. CLARK & CO., of Detroit, received the following telegram, dated New York, March 18:

"To-day's MUSICAL COURIER publishes change Steinway agency Detroit. This statement has absolutely no foundation, and is unwarranted in every particular."

No doubt this dispatch was signed by Steinway & Sons, but we do not see how that house could have held itself responsible for our statement; at the same time we are obliged to S. E. Clark & Co. for giving us an opportunity to straighten this matter out, although this would have been done, as Messrs. Steinway had already notified us of the error of our ways.

The next time a change of agency takes place in Detroit we shall not publish it more than six months in advance.

ONLY a few things interest the Philadelphia trade at present, one being the prospect that the Girard Estate may decide upon rebuilding the whole block between Eleventh and Twelfth streets on Chestnut, known as "Piano Row;" none of the leases being renewed this report has a semblance of truth.

The next thing is the dullness, which is interesting. As a salesman said: "I have craped out for one week," meaning that he had not made a sale in a week.

The next is the *Times* piano contest, gotten up to give pianos to public schools in Philadelphia, and in Pennsylvania the preceding contests netted these results:

To the J. P. Baugh School, a Steck grand.
To the Wharton School, a Cunningham.
To the Adaire School, a Steinway.
To the Camac School, a Weber.
To the Wenonah School, a Steck.
To the Palmyra School, a Knabe.

THERE is so marked a contrast between the successful outcome of some operations and the pitiful lack of results in others of the same nature that comparison as to the qualities of the men manipulating such operations becomes inevitable. We find to-day in the music trade some notable successes where business acumen, keen judgment and foresight, and a positive genius for handling intricate financial problems have won out against great odds.

Take for instance the New England Piano Company, whose farsighted proprietor, Thomas F. Scanlan, may properly be ranked as one of the administrative geniuses of the trade. He has grasped the possibilities, has gauged the public demand, and has by that necessary foresight built up an organization competent to cope with the changing conditions of the trade. Mr. Scanlan has overcome obstacles that would have discouraged less resolute men, has gained wealth and the prestige that comes from the successful conduct of extensive operations, and has built up a business that is a monument to his ability and industry. He is distinctly one of the successful men of the trade.

THE CASE OF HAINES.

THE creditors of the old Haines Brothers concern are reasonably justified in believing that the mystery surrounding the transactions of Napoleon J. Haines, Sr., and the present members of the Haines Brothers concern will not be cleared up in a hurry, as repeated efforts on the part of individual creditors and their attorneys have so far failed to get at the bottom of the transfer of stock, good will and name, and the equivalent exchanged. The charges made against Napoleon J. Haines and the members of the new corporation by Robert M. Madden and other Rochester creditors have not been met and their truth disproved, nor did the examination in supplementary proceedings of Napoleon J. Haines throw further light on the subject.

Whether the creditors expect to realize anything on their claims we do not know, but from the evidence adduced the chances appear remarkably small for their ever doing so, unless the present Haines Brothers concern, moved by filial affection and a desire to see the elder Haines' name cleared of all stain, liquidate his liabilities.

In the whole Haines affair, the insolvency of the old man, the lease to the present corporation, the transfer to his wife of certain property (which, in fact), formed the working foundation of the present corporation, the disposition of the books of the old concern, and the transfer of the name for a merely nominal sum, are involved in a labyrinth of mystery, to which, so far, legal proceedings have failed to find the clue. Certain of the suits against Napoleon J. Haines show, however, by their bills of complaint the suspicions some of the creditors entertain regarding these transactions—suspicions strengthened rather than dissipated by the examination of Napoleon J. Haines in supplementary proceedings.

The Madden Case.

Take, for instance, the suit of Robert M. Madden and other creditors against Napoleon John Haines, Albert M. Haines, Mary F. Disbrow and Clara Calkins, all individually and as executors, executrices and trustees under the alleged last will and testament of Mary Esther Haines, deceased; Napoleon John Haines, Jr.; Julia Floyd-Jones and William P. Haines; also William F. Disbrow, Adeline V. Calkins, Florence E. Calkins, Ruth Calkins, F. Brandt Calkins and Dorothy Calkins; also Herman Aaron, as the special guardian of the six last named defendants; also Everett V. Abbott, as receiver of the property of the first named Napoleon John Haines and Haines Brothers, the present corporation.

The bill of complaint charges Napoleon J. Haines with intent to defraud his creditors in these instances: In the execution of a chattel mortgage, dated February 25, 1895, to Mary Esther Haines, his wife, now deceased, "of certain pianos and other property belonging to him and which were value for upwards of \$100,000, the pretended consideration therein being \$40,000"; in the execution on or about March 1, 1895, to William P. Haines of "an instrument purporting to be a chattel mortgage of certain other property belonging to him on the pretense of securing \$5,000 to the said Mary Esther Haines"; that the trade mark "Haines Brothers" was worth \$5,000 and upward, and that "Napoleon John Haines for the nominal and wholly inadequate consideration of \$10,000 or thereabouts caused the said trade mark unlawfully and fraudulently to be transferred to the said Mary Esther Haines, who, for the nominal consideration of \$500 or thereabouts, unlawfully and fraudulently transferred same to the defendant Haines Brothers"; that at the respective times of giving the alleged chattel mortgages and transferring the trade mark Napoleon J. Haines was insolvent, with numerous money actions pending against him and numerous unsatisfied judgments standing against him, none of which have been since satisfied or paid, and that the two chattel mortgages and transfer were frauds upon the creditors.

Section XII. of the bill takes up the defendant corporation of Haines Brothers as follows:

"The defendant, 'Haines Brothers,' is a corporation organized on March 19, 1895, and existing under the laws of New York. Prior to the incorporation of said defendant 'Haines Brothers,' the said Napoleon John Haines had been trading in the piano and musical instrument business under the same name of 'Haines Brothers.' The said corporation, 'Haines Brothers,' was incorporated for the ostensible purpose of the manufacture and sale of pianos and other musical instruments. The said 'Haines Brothers' gave no consideration for any of said property as against the then creditors of the said Napoleon John Haines, including the said Commercial Bank, and it had full notice and knowledge of the insolvency of the said

Napoleon John Haines, as well as of the nature of the said alleged chattel mortgages and alleged transfer of said trade mark, also of the fact that no valuable or adequate consideration founded them or any of them, and that the said Napoleon John Haines was in a state of hopeless insolvency when he executed said chattel mortgages and transferred said trade mark. The said corporation 'Haines Brothers' was nominally incorporated by the said William P. Haines and by Albert M. Haines, Alfred Haines, George K. Haines and the said Mary Esther Haines, all family relatives of the said Napoleon John Haines, and was incorporated upon nothing in the way of property assets or paid up capital, and had no right to use the name of 'Haines Brothers' or its trade mark. That upon its incorporation it seized and took over to itself all the assets of the said Napoleon John Haines available for his creditors, as also all his books of account and papers, such assets including the property mentioned in the said two chattel mortgages and the said trade mark. Plaintiff refers to the articles of incorporation of the said defendant 'Haines Brothers' in making proof herein. That the attorney who acted in the incorporation of said 'Haines Brothers' and in the filing of the said chattel mortgages for the said Mary Esther Haines, and in the transfer of the said trade mark, is and had been for a long time previously the attorney for the said Napoleon John Haines. In truth, and in fact, the organization of said 'Haines Brothers' was a part of a fraudulent scheme and conspiracy by the said Napoleon John Haines, aided by his said wife and the incorporators aforesaid, for the defrauding of the creditors of the said Napoleon John Haines, including the Commercial Bank, and same was organized and incorporated by him for the sole purpose of screening the property of the said Napoleon John Haines from his creditors and of placing such property beyond their reach, and plaintiff charges and alleges that the said 'Haines Brothers' is but another name for the said Napoleon John Haines, and that it is in reality owned and controlled by him and operated by tools and dummies of his with the fraudulent objects hereinbefore alleged.

Then follow certain allegations regarding the will of Mary Esther Haines, which is now being contested in the courts, and appeals for a receiver in the action for the purpose of taking possession and disposing of the property mentioned in the chattel mortgages and the trade mark for the benefit of the creditors of Napoleon J. Haines.

The Examination.

The examination of Napoleon J. Haines in supplementary proceedings, on a judgment secured by the Commercial Bank, was heard before Edward MacKinley, Esq., referee, Mr. David M. Neuberger appearing for the judgment creditor and its assignee.

The first part of the examination was taken up with securing the regular information about the judgment debtor, the length of time he had been in business, &c. At the time of giving up business (in March, 1895), Mr. Haines declared he had a good deal of assets, the examination proceeding as follows:

Q. What assets did you own at the time that you gave up business in March, 1895? A. A good deal.

Q. Will you kindly give us an approximate idea? A. I had real estate which was very valuable. I owned a good deal of real estate right where the factory is.

Q. What is the street? A. 1334 street, New York city.

Q. Besides the real estate what other assets did you own at that time? A. I owned stock in trade, stock in the factory. I cannot give you details because I have not got any memoranda.

The witness could not tell what books of account were kept, knew there was a cash book, a ledger, a stock book, a note book, and bank book. He (trading as Haines Brothers) had one bookkeeper, W. J. Bentley. So far as the witness knew the books were still in the factory, as he swore he had not taken them away. The books did not go back to the time witness began business for himself. After further questioning Mr. Neuberger asked that the books be produced at the next session of the examination. The witness said he would if his counsel consented.

When the examination was resumed the real estate question was gone over again, the witness stating that during the year 1895 he owned the factory and grounds and ten lots above it on the same avenue.

Witness denied having executed any instrument in 1895 affecting that real estate, admitting afterward that he had executed a lease; could not tell if he had signed it in duplicate; had not seen it since he signed it; had received no rent under the lease, and no rent is due; rent is \$5,000 yearly, could not say whether payable monthly or not, nor the dates upon which the rent is payable. The lease was executed to his two sons. Witness could not swear that lease was executed to them in their individual capacities. The sons are William P. and Albert M. Haines. Witness did not think he could produce the lease; had no control over it whatever, and had nothing to do with their business. Haines swore he valued the factory property at \$250,000, and the ten lots at \$60,000. Factory property is mortgaged for \$180,000, and the lots for \$59,000.

The witness was asked about chattel mortgages he had given, the examination proceeding:

Q. But I refer to chattel mortgages; did you give any? A. Yes. Is this 1895? Yes.

Q. What were they and to whom? A. I gave a chattel mortgage to my wife, \$40,000, on personal property. I owed her the money and she demanded it before competent persons.

Q. How much did you owe her? A. Nearly \$60,000.

Q. Did you execute a chattel mortgage to anybody else but your

wife? A. No, I think not; not to my knowledge. I don't think I ever gave a chattel mortgage in my life.

Q. For how long do you say you owed your wife the money to secure which you say you gave this chattel mortgage in 1895? A. Portions of it all the way from 1889 up. The largest amount was then.

Q. Did you and your wife ever enter into an account? A. No, sir; I kept account.

Q. Did your wife ever furnish you with an account of your alleged indebtedness to her? A. No, sir. She asked me for the money.

Counsel for judgment creditor moved to strike out the last part of the answer as not being responsive.

Full answer allowed to stand.

Exception by counsel for judgment creditor.

Q. How much money did your wife call upon you to pay? A. \$50,000.

Witness stated he had the account of the moneys he owed his wife, but it, with other accounts, belonged to her estate. Then followed some cross firing between counsel as to the impropriety of certain questions regarding this particular account.

The examination, continued, brought out that witness had in March, 1895, an account with the Fifth National Bank and other banks. Witness knew of the existence of a corporation called Haines Brothers, the same name as the firm under which he traded.

At the adjourned examination Mr. Haines denied owning any property or having any rights, title or interest in the corporation of Haines Brothers; corporation holds none of his property. The lease he signed to his two sons had been left with the counsel. Has no means of evidencing the fact of indebtedness under that lease for rent. Hadn't seen the lease since executing it. Witness swore he had no personal property on the 7th day of August, 1895, could not tell what debts were due him on that date nor what debts he owned. He believed he had been served with orders in supplementary proceedings three times in the past two years. Witness declined to produce any of the accounts between himself and his wife unless compelled to do so. A request, with objections from opposing counsel, and the ruling of the referee in regard to producing books and accounts, closed the session.

Where are the Books?

William J. Bentley, the bookkeeper for the old firm of Haines Brothers, was examined in the suit of the Flour City National Bank, of Rochester, N. Y., against Napoleon J. Haines, and testified that he had been employed as bookkeeper in the unincorporated concern of Haines Brothers. His functions were those of shipping clerk, keeping the registry of the manufacture of pianos and the receiving book of merchandise bought. With the incorporated concern at the time of examination he had charge of all the books.

The witness testified: "About two or three weeks after the incorporation the several books of Napoleon J. Haines (that is, of the old concern) were removed in my absence, but I do not know where to or by whom. I never heard who took them and I never made inquiries, but the proper place for them to go naturally would be the old gentleman's house (Napoleon J. Haines), 457 West 153d street. The books of N. J. Haines, unincorporated, consisted of ledgers, journals, cash books, bank books and the usual books connected with and incidental to the manufacture and sale of pianos. I am satisfied that none of the old books are at the factory."

Continuing, Bentley testified to some interesting facts regarding the new corporation, which started business making pianos out of the lumber and other materials already on the premises.

"A bill of sale was executed by the late Mrs. Mary Esther Haines to the incorporated company of all the stuff in the factory, not including pianos. That bill of sale was signed about March 8 or 10, 1895. The consideration for that bill of sale was \$25,000, which was paid by the incorporated Haines Brothers. That incorporation had \$8,000 in cash at the start, and the corporation gave her stock for \$25,000, that is, 250 shares. The corporation paid her no cash on the occasion of the bill of sale. The pianos mentioned in the chattel mortgage from N. J. Haines to his wife, executed this year, were all sold by him or by her, I cannot say by which. The factory is leased by N. J. Haines to William and Albert, his sons, at \$400 a month, payable monthly. The rent in that lease has been all cleared up by the corporation and paid to Napoleon J. Haines, the lessor, up to September, 1895."

At the examination in supplementary proceedings Napoleon J. Haines swore he did not know the dates upon which the rent is payable, and also that he had not received any rent under that lease.

Wm. P. Haines, a member of the corporation, was examined in this same suit of the Flour City Bank,

and swore he knew nothing of the removal of any books of account of Napoleon J. Haines.

He testified in regard to the rent as follows: "There is no rent due by Haines Brothers, corporated, to Napoleon John Haines. There was never any rent paid to Napoleon John Haines under the lease. That rent was paid or applied to the party it was assigned to, namely, Mary Esther Haines, prior to her death, which occurred on May 12 last. The rent was applied on account of a claim of Haines Brothers, incorporated, against Mary Esther Haines."

HARDMAN AND THE ASSOCIATION.

LAST week this paper published a letter from Hardman, Peck & Co. commenting on an editorial which appeared in this paper in reference to the stencil Hartman piano. The firm of Hardman, Peck & Co. intend to follow out the course indicated in their communication, and to their fullest extent pursue anyone attempting to use their name or an imitation of it for illegitimate purposes. There is no doubt that this firm, if it were to pursue the matter in earnest, would succeed in putting the piano trade under obligations, and at least show the direction in which legitimate piano manufacturers should travel in their desire to extinguish the stencil nuisance.

This brings us to an important question. We do not of course believe that the Piano Manufacturers' Association of New York was organized as a moral body; it was a business or a commercial institution formed chiefly for the protection of manufacturers against the blighting influences of strikes. For the last four years there has been no necessity for striking, and in some instances it would have been a very welcome event, and hence we hardly see that there has been anything that the association could have done that would have been an apology for its existence outside of the few dinners and standing lunches, which we really believe were given, in several instances, for the benefit of poor music trade editors. The uniform warranty never went through successfully, and there has been no united action on pitch—everybody throwing pitch in his own direction without any reference to the association. But in spite of this there has been one thing that should have been done, and which has been thoroughly neglected, and that is the moral influence of the association and the tendency that it should have assumed toward the stencil fraud.

The association never took a stand in this thing, and has admitted stencilers of the vilest kinds into its councils. Now the past history of stenciling in New York city may have induced some of these houses that are not stencilers now to prefer silence on the subject, but there is one class of stenciling which should have attracted the attention of the association, and that is the intentional adoption of a name of a piano manufacturer who is also a member of the association for the purpose of using and abusing it for stenciling.

Here are, for instance, these rank stencilers the Jacobs; they are members of the association. Now if the association believes in admitting stencilers, and in permitting them to stencil as much as they please without a reprimand, some one should have sufficient backbone to get up and denounce such men as the Jacobs for arbitrarily adopting, let us say, the name "Bradford," which was taken merely for the purpose of playing upon the name "Bradbury," and the name "Hartman," which is used merely for the purpose of playing upon the Hardman. Mr. F. G. Smith is a member of the association, and, we believe, has been one of its vices—that is to say, vice-presidents (in these days of abbreviations, and when times are hard and every type counts, we must make use of them ourselves). Mr. F. G. Smith has, we believe, been honored with the distinction of occupying the chair at times, and we hope may hereafter occupy the chair, and yet if he has been in that chair, and has seen one of the Jacobs on the floor, knowing that the Jacobs were making the "Bradford" to sell it where the Bradbury should honestly be sold, could Mr. Smith preside with any feeling of respect for the association in permitting such people to be in its membership?

No doubt members of the firm of Hardman, Peck & Co. were frequently at the meetings. They would see one of these stencilers Jacobs on the floor, knowing that he occupied the position of member in the association, when at the same time he was purposely

putting the name "Hartman" on a piano to enable unscrupulous dealers to sell it in the place of the legitimate Hardman. Who is there in that Piano Manufacturers' Association with the backbone, and the grit, and the moral courage, and the deliberate nineteenth century culture which refuses to associate itself morally with people that will do what the Jacobs are doing in the piano business, who is there that will get up in that association and denounce the scheme and become the father of a resolution as follows?

WHEREAS, This association claims to be an institution that represents the best elements of the piano manufacturing class of New York city and vicinity, and

WHEREAS, Only such men should become members of it who understand and appreciate and act upon mercantile ethics as they are understood in other trades and industries, and

WHEREAS, The piano trade should form no exception by placing illegitimate concerns on the same footing as legitimate ones. Be it

RESOLVED, That such concerns as Jacob Brothers be requested to resign from the membership; or, if they desire to remain, take oath and give bonds to the effect that they will no longer infringe upon the names of legitimate pianos by making a euphonious imitation which enables unscrupulous dealers to sell the stencil truck in place of the legitimate article to people who are ignorant of the difference.

RESOLVED, That this association places itself on record as opposed to stenciling in any way, shape, or manner, and believes that in the best interests of the trade purer methods than those at present prevailing should characterize its tendency and its dealings, and that one of the most corrupt characteristics of the piano trade is the Fraud Stencil.

We would like to know the man who would put these resolutions through. He who would do it would be pursuing a double function: He would help to purify the association, and he would give his own piano a tremendous amount of prestige.

MR. CAMP AND THE DECKER.

AND so Mr. Camp, of the Estey & Camp house, of Chicago, has made the final bargain to close out the remaining 200 to 300 Decker Brothers upright pianos, finished and unfinished; and a good bargain it was—for Mr. Decker even if he received as high as \$150 a piece for pianos that can carry no warranty with them, for unlike other piano men selling pianos of a certain standard Mr. Decker, need not furnish a warranty, and unlike other piano men buying pianos of a certain standard Mr. Camp needs no warranty to furnish to his customers.

Neither can Mr. Camp be prohibited from selling such goods wherever he may please, be it in Baldwin's territory, in Hamilton's, in Jenkins', or in fact here in New York. Soon to be orphaned, without parentage and sans warranty, the Decker Brothers piano has become a nondescript and is no longer subject to the laws that underlie the conduct of the piano trade. And for that very reason \$150 apiece for a couple of hundred is a pretty sharp bargain for Mr. Decker and a bad one for Mr. Camp, although in the backwoods there may still be found here and there a solitary buyer who may be induced to accept the Decker with a warranty from the dealer—provided the competitor does not first ascertain that negotiations are in progress.

Somewhat Foggy.

We cannot understand the attitude of some of the Estey houses toward the Estey piano itself. It is sold in many places as a piano of modern mold, thoroughgoing workmanship, beautiful tone quality and a really exquisite touch, the action being superior to the old style of action used by Decker Brothers or by Knabe. The Estey has a more musical, sympathetic tone than either of these old style pianos, and yet at some of the Estey branch houses the managers seem to be befogged by a name or a price and put their energy in a dead piano like the Decker or a cheap piano like the Ludwig.

As we have repeatedly stated, the Ludwig is an excellent piano of its kind, of the \$120 or the \$125 class, and as such is worthy of a back seat in a retail ware-room where such pianos must always be handled, but to put any kind of energy upon it to the disadvantage of such an instrument as the Estey, to force the sale of Ludwig or other pianos that can at any time change hands and that are never a perfectly sure future investment, as is shown even in the

Decker case, seems to us unexplainable, and we do not see how this can be explained. It would seem to us that after the one lesson of Decker Brothers had been inflicted, that after that house had officially notified the trade through these columns that it had decided to retire for ever from the piano trade, no one could afford to invest in Decker pianos as a business speculation.

The purchase of a Decker for one's own use or to present as a gift or to fill an order or for such purposes might be legitimate, but to speculate upon the ignorance of people who are supposed not to know that a firm has given notice of retirement and that no warranty of its piano could be enforced—we say to speculate in that manner is not consistent with the dignity or the standing of a man like Mr. Isaac N. Camp, of Chicago, and we hope, for his own sake, for the sake of his children and for the sake of his firm and his associates, that this whole story is not true, and that he has made no contract to purchase a large lot of pianos, which, in order to be sold, must to a great extent be sold under a false pretense, for if the truth were known to the buyer not one in a thousand customers would buy a Decker piano or any piano made or sold under these circumstances.

Mr. Camp.

Mr. Camp, you go to the customer in your own ware-room; tell him that Decker Brothers have issued an official statement that they are about to go out of business; tell him that no warranty of the maker can hold good, in fact, cannot be issued in good faith, and see whether you can sell the Decker piano. You cannot do it, and it is a subterfuge to withhold that information, and we do not believe that you, Mr. Camp, will be guilty of such a course, and we do not believe that you will permit any of your agents to prevail upon you to do this. You cannot afford to. No man occupying the position you do in this trade can afford to, and your firm cannot afford it, and, we believe, cannot and will not permit it.

Decker Agents.

And what are the other Decker agents to do under these circumstances? The warranties of their pianos now becoming obsolete detract from the value of each Decker piano. Are these agents going to tolerate anything of this kind without demanding redress? Do they believe that the Decker pianos they now have in stock are going to be sold without considerable trouble and difficulty, if sold at all? Would they have purchased Decker Brothers pianos in 1895 had they known that a step of this kind was contemplated for early in 1896? Certainly not; no business could afford to take such risks.

The Only Honorable Course.

There is only one honorable way open to dispose of all Decker Brothers pianos as matters stand, and that is at public auction. There the orator will tell the purchaser exactly what the situation is and under what circumstances the firm came to close out and how it came about that the pianos were offered. Nobody would then be hoodwinked, no false pretense could then be charged, no bad faith then be attached to Mr. Wm. F. Decker, to the honored name of his late father or his firm, and no aspersion cast upon such men as Mr. Camp, who, without fully appreciating all the bearings of the case, might be induced to take a step always to be regretted, for no piano man of standing can afford to participate in such a transaction, which, from the very nature of the case and its environment, must inevitably sink into a stage of common and devious trade cunning fit only for such concerns as the Jacobs or the Dolls or the crowd of commonplace Baxter street stencilers.

Before that auction is arranged Mr. Decker should address the various agents of his firm, and state to them that it must take place; that they can return to him such Decker pianos as they think themselves unable to dispose of, and that if any losses ensue he will reimburse them. To meekly retire from the business, meekly to tell these agents in so many words by saying nothing that he and his family have made about a million dollars out of and through them, and that they can all go to hell now, is not the course of an honorable man. We do not see it in that light; neither do some of the important firms among the Decker agents.

We would therefore suggest to Mr. Camp to keep his hands off the Decker piano, for at present it cannot be considered a good investment if bought to sell again.

STATISTICAL.

THE eighteenth number (1895) of the Statistical Abstract of the United States is at hand, with figures comforting in their comparison. The present issue, while retaining many of the essentials of former issues, has been extended to embrace other important details. Passing by the figures on revenue, area, population, &c., we come to the comparative figures of domestic merchandise exported, by articles, from 1886 to 1895, among which musical instruments find a place as follows:

		1886.	1887.	1888.	1889.	1890.
MUSICAL INSTRUMENTS:						
Organs.....	No....	8,451	7,928	8,738	10,723	11,490
	dolls..	512,854	469,859	570,986	681,567	730,588
Pianos.....	No....	754	990	699	899	681
	dolls..	228,601	300,554	208,763	191,316	313,369
All other, and parts						
of.....	No....	199,001	108,494	130,509	125,185	141,182
	dolls..	199,001	108,494	130,509	125,185	141,182
Total.....		871,456	881,887	908,549	998,068	1,185,134

		1891.	1892.	1893.	1894.	1895.
MUSICAL INSTRUMENTS:						
Organs.....	No....	4,498	11,556	13,518	8,672	13,585
	dolls..	664,507	772,588	867,870	539,378	640,718
Pianos.....	No....	689	858	2,068	19	874
	dolls..	314,309	946,428	700,447	76,823	238,048
All other, and parts						
of.....	No....	137,378	145,648	165,790	254,490	341,966
	dolls..	137,378	145,648	165,790	254,490	341,966
Total.....		1,336,260	1,864,664	1,804,107	870,300	1,220,732

The past three years, according to the above figures, show considerable fluctuation in organ exports. 1893 was generally supposed to be a dull year, and yet the organ factories must have been kept fairly busy, as the export numbers that year surpassed those of 1892, a banner year for domestic trade, and are second in size in the entire ten years scheduled. 1894 made a bad showing, surpassing in numbers exported only the years 1886 and 1887. 1895 made a fine showing in comparison with 1894. The figures for this year are somewhat surprising, as it has generally been believed that exports were not heavy, and an impression prevailed that the American organ business was declining rapidly, even so far as exports were concerned. We have steadily maintained that the principal signs of decay in the organ business were to be found in the East alone, the Western factories, while not reaching the output of 1891 or 1892, finding a field ready for their goods both at home and abroad. Subsequent investigation confirms us in this opinion, and we find many of the organ firms preparing for a much larger domestic as well as foreign business in 1896-7. The facts are that the Western and some Eastern houses making organs have not given up, and are finding money in the business, though the production and demand are not as great as they once were.

In the table set down above, though no specific information is given, it will be readily understood that the Western houses figure to the largest extent. The Story & Clark Organ Company, the Chicago Cottage Organ Company and the W. W. Kimball Company, are among the heaviest exporters. The Fort Wayne organs have a fine reputation abroad, as have the handsome instruments of the Newman Brothers Company. The Ann Arbor Organs are finding a European market. Coming East, we would find that the Miller Organ Company, the Weaver Organ and Piano Company, the Sterling Company and the Mason & Hamlin Company had all contributed a good share, and in each case the export business promises to be better for the present year. If figures of domestic consumption could be secured for the past ten years we believe they would not show so great a falling off as many think. The United States is yet a good market for the organ makers, and might be a better were the business conducted with the same energy shown in pushing pianos. This is best shown by the steady business of the Estey Organ Company, whose foreign trade as well has formed a very considerable figure in the aggregate noted above.

The figures above are, of course, bare. Organs have been sent in largest quantities to Europe. London houses act as jobbers for Australia and South Africa. Holland is a good field, the Mason & Hamlin instruments having a great vogue there. Germany is taking more organs every year and Russia prom-

ises to be a good field. Comparatively little is done with France, while Norway, Sweden and Denmark appreciate American organs very much.

The figures for piano exports show how small a factor the export trade is in the distribution of American made pianos and how little to be reckoned on by the manufacturers. Without doubt Mexico and the South American states and the West Indies have taken the greater part of the pianos exported, Europe demanding but very little. Could further statistics be given it would be found that pianos shipped to other parts of the world were purchased direct by missionaries or Americans, the native demand being practically nothing.

The other figures for other musical instruments and parts of doubtless include the two sample sets of actions purchased by the representative of an English piano making firm from a New York house, and which were popularly supposed to be the pioneers abroad for another line of American industry.

In the table devoted to the values of musical instruments imported for the past ten years we find: 1886, \$1,449,071; 1887, \$1,577,395; 1888, \$1,843,344; 1889, \$1,721,425; 1890, \$1,703,129; 1891, \$1,444,755; 1892, \$1,031,485; 1893, \$994,866; 1894, \$619,466; 1895, \$918,253. These figures, falling off from 1892, are a witness to the growth in demand for small goods of American manufacture, as the consumption of small musical instruments has undoubtedly increased.

MR. CABLE EAST.

AFTER a sojourn in Boston of several days, chiefly in the company of Mr. Thos. F. Scanlan, Mr. H. D. Cable, president of the Chicago Cottage Organ Company, came to New York, and on Saturday left for home via Pittsburgh.

Mr. Cable takes a broad view of the future of the piano and organ trade of the country. He believes that certain fundamental changes are essentially necessary in order to extend the commerce and trade influence of this line of business, and that if it is to grow it must expand on new lines, embracing a quicker return of capital on a financial basis different from the one inherited by the traditions of the trade.

There is, in his view, an opportunity for a number of great houses to extend their trade and influence on the safe basis of the past, to such a degree that the transactions of the piano trade, as well as the organ trade, while they will assume a more mercantile aspect, will at the same time and as a necessary result be of greater dimensions and with quicker returns. We are not at liberty to explain Mr. Cable's views in detail, but they are commensurate with his importance as a factor in this line.

BAD PLATE WORK.

THE cheapening of some pianos and the continued production of the cheap \$75 boxes has led to the retrogression of the art of piano plate making by some foundries. It is natural and inevitable that this should be the case, as all constructive work must suffer when a so-called piano is produced below the price that bounds the superior from the inferior instrument.

Piano plates can be seen almost daily full of blow-holes bunglingly puttied up, showing that an inferior grade of workmen is employed in molding them, and that the poorest and most inexpensive iron possible is used in "pouring." The lightest plates are used, too light for lasting qualities, the reason being that every pound of iron costs a few cents, and a few cents eat up profit in \$75 pianos. The lacquering and japanning are done in a hurried manner, the material used is the cheapest, and some plates are not even allowed sufficient time to bake to insure even the surface that might result from this perfunctory and highly unsatisfactory work.

A careless eye will discover the unscientific construction of many plates. How could they be draughted correctly and with due allowance for structural strain when in most cases they are copies from other plates cut in weight by an unscientific mind? Is it any reason, then, that so many plates used in \$75 boxes break? Some are absolutely rotten when they leave the foundry.

Piano plate makers may urge that their customers demand such articles, and that it is imperatively necessary for them to produce bad plates or make no profit on their investment. Any self-respecting piano plate maker who has an iota of regard for his reputation would be justified in refusing to allow such bad

work to go out of his foundry, as much so as THE MUSICAL COURIER is justified in refusing the advertisements of objectionable members of the piano trade. Were it not for the rapacity of some of those piano plate men such vile plates could not be obtained. Can they not see that they are hurting the business of their more reputable customers, customers whom they had long before the advent of the \$75 box, and customers they will or should have long after this cheap and useless humbug has passed away?

Something must be done to protect the public from such abominable practices, and more so the reputable manufacturers who are being hurt by the very men they created and have maintained.

This cheap plate production must cease or reputable manufacturers will refuse business to certain foundries responsible for the evil.

KIMBALL METHODS.

IT was with considerable gratification that we found one of the New York music trade papers in a recent issue place the seal of approval upon what are termed in the trade the Kimball methods. Nothing could be fairer than the opinion expressed, although the phraseology was cumbersome and the verbiage disjointed, but the sentiment was favorable and many were the truths expressed.

After all, what are the Kimball methods? Has anyone as yet thoroughly analyzed this popular phrase and gone down into its hidden meaning? When we hear them discussed, it is chiefly with the comment that Kimball is killing off his wholesale trade, and that if he persists in pursuing the present policy he will soon find his company without agents, etc., etc. Well, if this were in reality so, the best thing the competition could do would be to give him all the rope he wanted or wants, and thus permit him to commit commercial hari-kari. Competition has not yet reached that elevated zone in which it warns those in it of danger, particularly if the danger can be made to benefit the competition itself.

But it is not so; not at all. The Kimball Company is not losing its agents; it is actually increasing them, and it can hardly accept any new ones until it has still further enlarged its already enormous factory output. This is a fact, and it is even more—it is the truth.

And now, what is this Kimball method which is so persistently praised by the New York music trade paper, although not explained?

The Kimball method is just the same as any other commercial method in or out of the piano trade. It is an intelligent effort to sell pianos; make as consistent a profit as is commensurate with prevailing trade necessities; sell as many pianos as possible; get as much cash money or as high a percentage of cash as can be gotten, and do all this irrespective of the feelings or consideration of competitors.

Wherein then lies the difference between this method and any other in the piano trade? Does not the above apply to any house in the trade? Would any other house now unable to pursue such methods reject them if it were able to follow them? There is only one point of difference between the Kimball methods and the methods of the other firms and that is this: The other houses are not prepared, not organized, to conduct their affairs on the Kimball plan; the moment any other piano house finds itself able to follow the Kimball methods it will so follow them, but that will take some time, judging from the condition or the individual disposition of the firms or the peculiarly limited horizon their views cover in many instances.

If the Kimball Company were conducting a losing trade, finding its agents renegade, feeling a loss in voluntary orders or a general condition of revolt in its own household, it would at once change its methods. Now, would it not? Certainly. The Kimball Company is not in business for its health, nor for the health of its competitors. It is in business to prosper, and if it finds that any method it is pursuing interferes with its prosperity or injures it, while at the same time it helps and assists its competitors, it will stop those methods.

Those houses that find themselves unable to follow the Kimball methods will at the same time find others that will develop their trade. The country is big and broad enough for many kinds of business methods, but methods they must be, for those houses certainly are doomed that have no method at all, and that certainly is not the fault of the Kimball Company.

WILLIAM STEINWAY'S ARTICLE.

WE publish to-day an extraordinary article from the inexhaustible pen of Mr. William Steinway on American Musical Instruments, a subject on which he is the foremost living authority. The article itself is of high literary value and is simply overwhelmingly crowded with facts, figures, dates and object lessons that will make it invaluable to the older members of the trade as a reminiscence and to the younger members as a source of serious study.

Notwithstanding the enormous amount of labor and the numerous duties devolving upon Mr. Steinway, he still finds time to devote to literary work, and in this especial case it has been a labor of love, for his interest in the music trade is of such universal, impersonal and unprejudiced character that whatever he may state on the subject is sure to be from the objective viewpoint of disinterestedness, and consequently free from aggrandizement or personal glory.

FURBUSH BOUGHT OUT.

THE Briggs Piano Company, of Boston, has purchased the interest held in that corporation by Mr. E. W. Furbush, and he has retired from his association with that company.

Mr. Geo. J. Dowling, who has grown to be one of the best piano traveling salesmen of this country, will represent the interests of the Briggs Piano Company in the wholesale trade.

The best of feeling prevails between the Briggs Piano Company and Mr. Furbush, and it is merely a business matter which refers to the parties themselves, and can be of no interest to the trade.

The future movements of Mr. Furbush are at the present moment unknown.

CORRECT—AS USUAL.

CHICAGO, March 23, 1896.

The Musical Courier, New York:

I told Fisher before going to Milwaukee that we would not let our piano take second place to any other, and his telegram to that effect was therefore correct.

E. S. CONWAY

(W. W. Kimball Company).

THIS paper was, therefore, as usual, correct. If Mr. Planner knows what is good for him and his business in the future, he will drop the Knabe piano and take in its place the Kimball.

THAT fine, reliable old house of Boardman & Gray is now turning out the finest pianos of its long and honorable career. They are finer in tone quality, finer in construction and finer in design than any previous efforts. There is a modernity of appearance, an attractiveness of finish that make these later Boardman & Gray pianos among the most striking on the market. They have that fine, distinctive tone that comes from the scientifically and correctly drawn scale. An examination, will reveal the highest quality of materials used in construction while the old standard of workmanship has been maintained. The name Boardman & Gray has for years been synonymous with excellence in every respect. The future promises to make it even more notable, for these present pianos mark an advance.

Another Mandolin Attachment.

J. W. STEVENS, who has been for several years the head of the wholesale department of Peek & Son, resigned his position on March 1 to engage in the manufacture and sale of a mandolin attachment for pianos. This attachment is quite different from others on the market and from the price and successful effect promises to be exceedingly popular. Mr. Stevens has his office at 45th street and Broadway.

Jardine Affairs.

THE deaths of Edward G. Jardine and Joseph P. Jardine, of Geo. Jardine & Son, a few days ago, will not affect the continuance of the firm, which will be conducted in future on the lines laid down by the deceased gentlemen. The surviving members of the firm are Frederick R. Jardine and Charles S. Jardine. Actively associated with them in the business will be Mr. Edward D. Jardine, son of the late Joseph P. Jardine.

The will of each of the deceased brothers has been filed and each leaves his estate to his wife. The property willed

is principally interest in the organ business and real estate.

The surviving members desire to express to their associates in the music trade their heartfelt thanks for the many evidences of friendship in their bereavement and for the many touching expressions of regret for the demise of the brothers Jardine. Competing organ makers, among them Johnson & Son and Hutchings, have expressed in writing their grief and feeling of personal loss.

The business will be continued with the same high standard and energy that have been characteristic of the firm.

Schwander Actions.

MR. GEORGE STECK'S letter regarding the qualities of the Schwander actions, which is published elsewhere in this issue, suggests that note should be made of the amount of expert and official indorsement these actions have received in almost every civilized country, and certainly in every country where piano making has been carried to the quality of a fine art. This letter of Mr. Steck (and it has peculiar strength from the fact that Mr. Steck is an expert on action qualities) is doubly interesting because of the official position he held at the world's fair, and at which the Schwander actions were not entered for competition.

Had they been and had they passed under Mr. Steck's judgment, can anyone doubt they would have received a remarkably strong diploma? And it is fitting at this time, when so much interest is being manifested in the distribution of the world's fair diplomas and medals, to look over the awards given these famous actions at former notable exhibitions. On the page accompanying Mr. Steck's letter will be found a few of the honors gained by them. Those presented do not exhaust the list by any means, and had the American agents, Messrs. Wm. Tonk & Brother, deemed it advisable to enter for awards at the last world's fair there is no doubt additional honors would have been secured?

Those Schwander actions are without question in the run of piano actions. Their use by the leading manufacturers of Europe and the United States proves that. They are leaders in improvements in materials, in delicacy and firmness of construction. This paper has time and again pointed out to manufacturers the value of these actions, and anything that might be said now would be but a repetition of what has already been said. It is also gratifying to note that they are steadily increasing in popularity in this country, for they are so good and so satisfactory that the fact that they came originally from a foreign country cannot bar their progress.

The First Break in Action Making.

ROTH & ENGLEHARDT have taken a departure from the beaten path of the action makers and will from this time on make a simplified action which will be sold for less money than their present actions. The grade of work and material, they assert with great positiveness, will remain the same, but from experiments they have satisfied themselves that a simplified method in the construction of an action is both possible and practicable, and they propose to demonstrate to the piano makers that not only is this the fact as to the cost but that at least 15 per cent. can be saved in regulating and labor.

Several new ideas fully covered by patents enter into the construction of this new action.

Appreciative.

ONE of the most gratifying evidences of appreciation to a piano manufacturer outside of a big order from a responsible house is the individual testimony of a purchaser who has selected his piano because he has known of another of the same make, purchased long before, to be in every way satisfactory. Such letters or words convey to the manufacturer that his instruments have shown that enduring quality that comes of excellent materials and expert workmanship. Some manufacturers have a good number of these evidences of appreciation in the course of a year.

The Pease Piano Company does, for instance, and it has just received one that tells the story how the good qualities of a Pease piano bought 12 years ago secured another purchaser and admirer of the Popular Pease.

Here is the letter:

CAMDEN, N. J., March 17, 1896.

Messrs. C. J. Hepple & Son, Philadelphia, Pa.:

GENTLEMEN—Over 12 years ago my cousin, Miss A. D. Kelley, purchased a Pease piano direct from the Pease Piano Company through their representative, who desired to introduce them in Dover, N. J. On account of this piano proving satisfactory I concluded to purchase one. For this purpose I called at your warerooms last Saturday (March 14) and selected one in walnut case, style P.

I am confident that I shall have the same pleasure with it as Miss Kelley.

Thanking you for your attention, I am,

Very respectfully yours,

(Signed) A. M. BAMFORD.

—Judgment for \$322 has been obtained by Ellen L. Demorest, administratrix, against Emile Kleber, manager of the Automaton Piano Company.

LATEST NEWS FROM CHICAGO.

[Special by Wire.]

CHICAGO OFFICE OF THE MUSICAL COURIER, 130 Wabash Avenue, March 24, 1896.

THE Carlstedt Brothers, four of them, who had a store some time ago on West Madison street, are said to have secured a site for a piano factory at Waukegan, Wis. At the time they had their store they were advertising themselves as piano makers, but they only stenciled; perhaps they mean business now.

At present there is no more information to be had.

Chas. S. Brainard, upon hearing that Prof. F. N. Crouch, the aged composer of Kathleen Mavourneen, was lying very ill and in want in Baltimore, immediately headed a subscription fund and succeeded in sending \$185 to-day to Otto Sutro & Co.

The following are the names of the houses which contributed: Brainard's Sons, \$35; Lyon & Healy, \$25; John Church Company, \$25; W. W. Kimball Company, \$25; Chicago Cottage Organ Company, \$25; Pease Piano Company, \$10; Bradbury Piano Company, \$10; Lyon, Potter & Co., \$10; Estey & Camp, \$10; Emerson Piano Company, \$10; E. I. Root & Son, \$10.

New Corporation.

THE firm of Hockett Brothers-Puntenney Company, thinking their interests could be better served by incorporating, have organized a stock company with a paid-up capital of \$100,000. S. S. Hockett, H. D. Cable, James H. Puntenney, Oliver W. Williams, C. S. Hockett, C. W. Watkins are the incorporators and directors, who after organizing met and elected the following officers:

S. S. Hockett, President
C. W. Watkins, Vice-President
Oliver W. Williams, Secretary
James H. Puntenney, Treasurer

The business will be continued as heretofore, carrying the same line of pianos, with the Chickering as leader.

The firm of Hockett & Watkins, of Lima and Bellefontaine, Ohio, being absorbed by the Hockett-Puntenney Company, will be continued as branch houses of the latter

In Town.

AMONG the trade visitors to New York the past week and callers at the offices of THE MUSICAL COURIER were:

W. H. Pine, Asbury Park, N. J.
J. H. Morris, Mount Vernon, N. Y.
M. J. Dewey, Oneida, N. Y.
S. Phelps, Phelps & Lyndon, Rochester, N. Y.
H. D. Cable, Chicago Cottage Organ Company, Chicago.
B. L. Rich, Fitchburg, Mass.
H. S. Mackie, Rochester, N. Y.
Herman Leiter, Leiter Brothers, Syracuse.
W. H. Johnson, Halifax, Nova Scotia.
W. J. Dyer, W. J. Dyer & Brother, St. Paul, Minn.

—G. M. Warner has opened warerooms in Sherburne, Neb.

—Mr. Frank S. King, of Otto Wisner's forces, is away in the East.

—Parrett & Lanum is the title of a new music firm in Champaign, Ill.

—Richard Ditto is manager of a new music store in Owensboro, Ky.

—A. O. Winton is the new Kimball representative in Livingston, Mo.

—C. B. Howell and O. V. Wood have begun business in Fostoria, Ohio.

—Mr. Harry S. Ricksecker has resigned from Mason & Hamlin, New York.

—Mr. Urchs, of Steinway & Sons, is ill at the St. Nicholas Hotel, Cincinnati, Ohio.

—Robert Proddow, of the Estey Piano Company, is on a short Western trip for a week.

—Breinig & Co., of Greencastle, Ind., have made an assignment with liabilities of \$3,500, and an excess of assets claimed.

—Fisk, Krimm & Co. have opened a branch music store in Du Bois, Pa., where they are showing a fine line of Shaw pianos.

—R. A. Widenmann, of Sirich & Zeldier, returned on Tuesday from a three weeks' Western trip in the interests of business.

Originality.

In these times of close competition dealers should secure a piano which has something more than the everyday piano combination, some special feature to attract attention and talk about.

Write for a BRAUMULLER Catalogue and investigate the latest in piano specialties.

BRAUMULLER COMPANY.

402-410 West 14th Street, New York City.



CHICAGO OFFICE THE MUSICAL COURIER,
236 Wabash Avenue, March 21, 1896.

BUSINESS is not so bad here; some of the houses have done well and the average will prove again this month better than one year ago.

There are no cheap John advertisements in the papers or in the show windows either.

The weather is better and the only thing worth growing about is the state of the avenue, which is being torn up again and must be kept in a state of turmoil until the L superstructure is finished and the street entirely repaved again, which will not be for some time yet.

A435.

It is to be hoped the manufacturers are not losing sight of the important question of pitch in their instruments. Carelessness in this matter will work to their disadvantage. It is through musicians and musical people that a reputation can be had, and a disposition to ignore their wishes in this respect indicates that the manufacturer who is guilty in this way may be also remiss in others. The excuse sometimes advanced for a high pitch, that tuning the piano up takes the stretch out of the strings, would seem to imply that it also impairs the elasticity of the wires, and this proposition being true it is reasonable to believe that it is decidedly detrimental to the instrument.

It is thought by some experimenters in tone production that the reason why so many pianos have defective scales is because of lack of knowledge on the part of the manufacturer as to the precise gauge to give to each string, though in some cases the length of the wire is found by actual measurement to be entirely out of the proper proportion.

A435 has been agreed upon as the proper tone upon which to base a scale; the length and size of wire which produces the best results is therefore the correct basis, and experiment in the same way will prove the proper size and length of the other wires, and it seems perfectly natural to believe that the strings should never be drawn higher, and if it is above that they will suffer.

A visit to the warerooms in this city will show considerable variation in the pitch of the pianos on the wareroom floors, the same make of instruments differing fully a half tone. This is all wrong. If there is to be an accepted pitch let us stick to it, and if the scale be drawn for anything above A435 it should be discarded, and a new one substituted that is in accord therewith.

Smith & Barnes.

Mr. Geo. K. Barnes, who has just returned from a Pacific Coast trip, reports a fair business at the different points visited by him, and at Denver he says it is decidedly improved. This same state of affairs is also now obtaining in the States where mining is one of the principal enterprises; and from another man who is well posted in Western affairs it is learned the whole coast is gradually getting in better condition. But to revert to the Smith & Barnes Piano Company. This concern must keep on doing business and be as successful as it has been in the past, because it is making what the trade wants, and that is good, reliable pianos at moderate prices.

There will be no cessation in the demand for Smith & Barnes' goods; the trade will buy them because customers want them and they can get them at prices which will enable them to pay for them in a reasonable length of time. These are the kind of pianos that need not fear competition. These instruments are every one clean, well built and attractive and have what many pianos have not—tone. It is at the present time capital and good facilities for production that are the essential requisites in the manufacture of pianos, and these are possessed by Messrs. Smith & Barnes to the full extent necessary.

That Wholesale Swindle.

The Conover Piano Company, through the prompt and effectual exertions of Mr. W. B. Price, got possession of the piano which was sold to one of the gang which has been "doing" the merchants of this city and it is now in the hands of the court. Estey & Camp, although making strenuous efforts to find the two instruments which they sold to members of the same gang, have not been able to find them. They find that they have been spirited away to some unknown place, but hope eventually to recover them. In the meantime efforts are being made to have the whole lot of people engaged in the swindle dealt with by the grand jury.

No possible blame can be attached to the firms selling

goods to the people referred to, as everything seemed fair and every inquiry regarding their trustworthiness was satisfactory, and it was only developed when the notes came due and were not paid that there was anything wrong about the transaction.

The Protective Association.

Mr. W. C. Camp says in relation to the proposed association for mutual protection from frauds that the matter was put in the hands of a committee which is responsible for permitting the whole thing to drop into oblivion. He says that everything was ready to begin, and, while casting no reflections on the members of the trade into whose hands the subject was intrusted, he still believes that a committee of younger men, who have more time to devote to it, would have resulted differently, which is proven by the fact that the first committee which drew up the resolution and by-laws completed its task, and it only remained to modify these and start the association. He says it would be an easy matter to resuscitate it even now.

The Price Will Be Cut.

Messrs. Estey & Camp propose to reduce the retail price on the nearly 300 Decker Brothers pianos recently purchased by them, making the prices from \$75 upward.

To illustrate: the \$235 instruments will be reduced to \$450, with a further reduction for each of 10 per cent., which will make a cut of \$120.

A good proportion of this purchase will go to the St. Louis house.

The Mason & Hamlin Company.

Mr. C. B. Detrick, who is now the full fledged manager of the branch store in this city, says the outside trade is keeping up well and collections are excellent. He also speaks quite encouragingly of the retail business, and has some good ideas in mind, which, if carried out, will not only reduce the running expenses of the concern, but will result in putting it in almost as favorable condition as before the change, so far as its position with the local public is concerned.

Personals.

Mr. Paul Schindler, a brother of Mr. Alfred Schindler, has taken a position with the National Music Company of this city, and has started out on his maiden trip. He is a clean, honest and capable young man and deserves success, which we believe he will obtain.

Mr. Geo. H. Campbell, of the Knight-Campbell Music Company, of Denver, Col., is here and is in the best of spirits, which quite agrees with other opinions that there is business being done there and more to be done.

Mr. J. H. Troup, of Mechanicsburg, Pa., is a visitor to the city. He is a customer of two of the largest Chicago houses and a valued one, because he sells pianos and pays cash for them. Mr. Troup does not confine his efforts to his own immediate locality, but does business in Harrisburg and other points adjacent to his home territory.

Mr. John A. Norris, representing the Mason & Hamlin Company, was in the city the early part of this week, and left for a trip which will reach the Pacific Coast before his return. While in Cincinnati, where Mr. Norris was just previous to his coming here, he learned of the quite serious illness of Mr. Urchs, the Steinway representative, at the St. Nicholas Hotel.

Mr. J. L. Raeder, of Peoria, Ill., was in the city this week and bought quite a number of pianos. Mr. Raeder says business has been limited, but what has been done has been of a good kind, and prospects are favorable for a continuance of the same class of trade.

Mr. Ben Starr, of Richmond, Ind., and Mr. Lew Clement, of Ann Arbor, Mich., were both in town early in the week, and Mr. D. J. Wright, of Fargo, N. Dak., was also in the city.

Mr. A. M. Wright was expected here to-day, but has not yet made his appearance.

Mr. J. K. M. Gill has made no arrangement with the Schiller Piano Company and is not likely to. He is still in Chicago.

Mr. R. M. Eppstein, the traveling salesman for the State of Pennsylvania for the W. W. Kimball Company, is once more here and is thoroughly satisfied with his recent trip, and, what is still more important, the house is also.

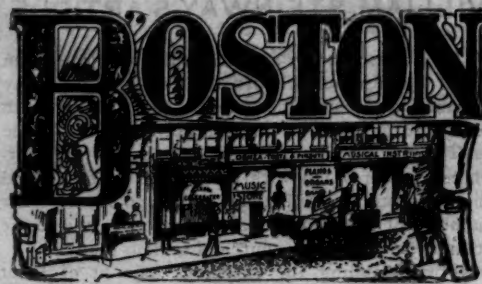
Mr. A. L. Jepson has not arranged to join the force of the House & Davis Piano Company as yet. Mr. House is in Texas at present and nothing will be done until his return.

An Offer to Braumüller.

OTTO BRAUMÜLLER, of the Braumüller Company, has gone West for a few days on business. The company received a letter from a small dealer recently which was amusing.

The dealer wrote that he had been buying Swick pianos for \$100 and having his own name put on the fallboard, but that Swick "busted" so often that he never knew whether he was going to get his goods or not, and he had made up his mind that if they would sell him their large size for \$100 and stencil it with his name he would buy two of them at once.

It is needless to say that the alluring proposition was declined. The Braumüller piano is not a low priced instrument.



BOSTON OFFICE THE MUSICAL COURIER,
17 Beacon Street, March 21, 1896.

Mason & Hamlin Company.

ON Saturday the Boston representative of THE MUSICAL COURIER called on Mr. Edward P. Mason to inquire if the committee which was appointed at his suggestion to confer with the directors as to the advisability of increasing the company's working capital has completed its labors. Mr. Mason consented to make the following statement:

"While this matter is really of a private nature and only concerns the stockholders of the company, yet on account of the erroneous statements which have been published I feel justified in telling you that the committee's report is completed and the committee has recommended the issue of \$300,000 fresh capital, to be issued in certain prescribed form and at such times and in such amounts as the directors see fit."

Mr. Mason also added that the directors had as yet taken no action toward issuing any part of the new capital, and that, owing to the considerable amount of capital that is now being untied by the company's late Chicago move, it is somewhat doubtful if it would be decided to issue any until general business improves, although several of the company's large stockholders had expressed a willingness to subscribe.

Late on Monday afternoon some of the piano manufacturers and dealers received notice that at 11 o'clock on Tuesday the following bill would have a hearing before the judiciary at the State House:

House Bill No. 845.

[Bill accompanying the petition of John Russell. Judiciary.]

COMMONWEALTH OF MASSACHUSETTS.

In the year One Thousand Eight Hundred and Ninety-six.

AN ACT Relative to Contracts for the Conditional Sale of Personal Property.

Be it enacted by the Senate and House of Representatives in General Court assembled, and by the authority of the same, as follows:

SECTION 1. Contracts for the conditional sale or transfer of personal property, if there be a change of possession of the same, shall be in writing, and shall contain a full and accurate description of the goods, articles or things sold or transferred, for the purpose of identification, together with any designating numbers or marks; and all conditions and reservations which provide that the ownership of such property is to remain in the person contracting to sell, or in any other person than the one contracting to buy, or until the occurring of any future event or contingency, shall be in writing, and such contracts shall be recorded on the records of the city or town where the seller resides when the sale or contract is made, and on the records of the city or town in which he then principally transacts his business or follows his trade or calling; and if the buyer resides or transacts his business in a different city or town from that of the seller, the record shall be made also in the city or town of the residence or business of the said buyer. Unless record shall be made as aforesaid within twenty-four hours from and after the making of such sale or contract it shall be deemed absolute, and without condition or reservation, in favor of any subsequent purchaser, mortgagee or pledgee in good faith.

SEC. 2. City and town clerks upon payment of their fees shall record in books kept for that purpose all contracts for conditional sales of personal property delivered to them, noting in said book and on each contract the time when such contract is received, and every such contract shall be considered as recorded at the time when it is left for that purpose in the clerk's office. Fees for recording and all other services relative thereto shall be the same as are allowed to registers of deeds for like services.

SEC. 3. If personal property, sold or transferred as provided in section one of this act, shall be retaken by the seller or his successor in interest, it shall be kept for thirty days, during which time the buyer or any purchaser, mortgagee or pledgee from him or his or their successors in interest may fulfill the conditions of such sale or contract, and thereupon be entitled to receive the property.

SEC. 4. This act shall take effect upon its passage.

On Tuesday morning Mr. John C. Haynes, Mr. George

WE make the statement that we are producing a better Piano Action for the money than any concern in existence. This is not mere "bunkum," but a fact which we will take great pleasure in proving. Apply for information.

Roth & Engelhardt,
ST. JOHNSVILLE, N. Y.

F. Chickering, Mr. Basford, Mr. Eugene Woodman, Mr. W. A. Harvey, Mr. Chandler W. Smith, Mr. Miller and Mr. Frank Leland, of Worcester, presented themselves at the State House prepared to make a determined effort to prevent the bill from being passed. Other business occupied the judiciary, so that it was not until 12 o'clock that the lease bill hearing was called. Upon being sent for, the persons who presented the bill and seconded it refused to appear in advocacy of it, and the hearing was promptly closed without a word having been spoken for or against it.

Not only was the piano trade represented but a large number of furniture dealers were present to protest against its becoming a law.

This bill in one form or another has been before the Legislature since 1883. Upon this occasion it is said to have been presented by some one from Worcester.

It seemed to be a matter of great disappointment to some of the gentlemen present that no one appeared on behalf of the bill, thereby enabling the opposition to give "a piece of their mind" as to such legislation.

Mr. Reed, a piano dealer from Yucatan, called at the New England Piano Company's warerooms one day this week and bought a piano to take to his far off wareroom.

Mr. George J. Dowling, of the Briggs Piano Company, has returned from a short trip through New England.

Mr. A. H. Stuart has been on a short business trip this week, during which he arranged for his piano to be represented in several large cities in neighboring States.

Among those who have been in town this week are Mr. J. Gray Estey, Brattleboro, Vt., Mr. Otto Baab, Springfield, Mass., and Mr. W. H. Johnson, Halifax, N. S.

James J. McLaughlin, former superintendent of the New England Organ Company and later of the Woodward & Brown piano, has retired from the piano trade, having accepted the position of treasurer of the Order of Foresters.

If Mr. Geo. H. Ash, the superintendent of the Merrill Piano Company, can succeed in arranging with some friends who are at present engaged in the Boston piano trade, he will continue to make the Merrill piano. It is, however, quite sure that the retail department of the firm would not be continued by Mr. Ash. Other parties are looking toward that end.

Messrs. Gardner & Osgood, 156A Tremont street, will move on April 1 into larger warerooms on the first floor of the same building.

Steinway & Sons Call Attention.

"WE beg to call your attention to the very extensive and efficient improvements which we have recently made in our special order department for artistic piano cases.

"Ever since the advent of the custom of treating a piano case precisely as any other article of decorative furniture, we have realized that the fashion was not an ephemeral one, but permanent, and consequently made suitable preparation to meet this new demand. We are now prepared to say that both in designing and execution we are successfully competing with the best known European houses. Not only have we our own designers, who are persons of ability and experience, but we are in touch with most of the well-known artists both here and abroad, and any work done by us will not only be thoroughly artistic, but the genre of any designated period will be correctly reproduced. Upon application we will submit, without cost, an estimate upon any desired style of piano case.

"It has come to our knowledge that many persons desirous of possessing a Steinway piano are prevented from so doing by the fact that at some past period they have purchased a piano of some other make which is still relatively good and which they do not know how to dispose of.

"It is not generally known that we take pianos of makers other than our own in exchange for our new instruments. Or in such cases where this fact is known the impression sometimes prevails that we do not allow as much for such pianos in exchange as would their manufacturers themselves. We beg to inform the public that, by virtue of certain unequalled facilities afforded us by our respective New York, London and Hamburg houses, we can allow the fullest commercial value for any instrument whatever, American or foreign, which is presented to us for exchange. No house can allow more, unless, indeed, it charges more for the new piano than is its general custom. We eschew all fictitious prices on our new pianos, abiding entirely by the one price system. Should you contemplate exchanging your piano, we would respectfully invite negotiation with us to that effect. Our mode of procedure will be to send one of our examiners to make a written report of the condition of the instrument, and return it to us for record. Thereupon we will convey to you our estimate for exchange through one of our representatives, by correspondence, or in person if you will call at our warerooms—whichever way is preferable to you.

"STEINWAY & SONS."

TRADE AS WE FIND IT.

Newsy Squibs, Personal, Pertinent and General, Picked Up by "The Musical Courier" Reporters.

THERE does not appear to be an overwhelming desire in New York's music trade to participate in the forthcoming exposition to be held in Nashville, Tenn., from May 1 for six months. Though the department of publicity and promotion has been working energetically for some time, the daily press of this city has given but comparatively little notice to the proposed affair, and an almost profound ignorance exists regarding the project and its aims. The latest bulletin gives pictures of various buildings in course of construction, and details regarding them. There will be a woman's building 105x100 feet, an auditorium 300x125 feet, a transportation building 400x125 feet, a machinery hall 536x124 feet, a commerce building 501x256 feet, and an exact reproduction of the Parthenon, to be used as a fine arts building. These are now being constructed, and are located in a 300 acre blue grass park in Nashville. The inaugural ceremonies will be held June 1, as on that day 100 years ago Tennessee was admitted to the Union by proclamation of George Washington.

John Boyd Thacher has not been appointed chief of the bureau of awards.

Mr. Herman Leiter, of Leiter Brothers, Syracuse, accompanied by his wife, passed through New York last week en route for Atlantic City, where they will spend a few weeks.

Mr. Phelps, of Phelps & Lyddon, the case makers, of Rochester, N. Y., was in the city last week. He reports business as very good.

Mr. W. E. Hall, of the Pease Piano Company, who has been traveling in New York, Pennsylvania and Ohio the past few weeks, has been doing a remarkably good business. Mr. B. M. Robinson, traveling for the Western branch of the company, has been doing good work in the far West and particularly on the Pacific Coast. Pease business is showing up remarkably well and prospects are excellent.

The new styles in Newman Brothers' organs are particularly handsome and are being received with great favor by their dealers. They contain the improvements which have made the organs of this house so highly prized for their fine musical qualities. Among these is the new viol da gamba stop, a reed pipe that gives a peculiarly exact pipe organ effect. The new chapel style contains an improved folding desk that will be popular. The export trade of the house is steadily increasing, the special styles for this trade having a great run in England and on the Continent.

The following from a Richmond, Ind., daily paper of late date gives an idea of the business being done by the Starr Piano Company and the progress toward completion of the addition to the factory:

Down at the Starr piano works they are getting pretty near discouraged of ever getting caught up with orders. Sales here in Richmond are not being filled even, on account of the crush of unfilled foreign orders. They shipped 47 pianos last week, and the case makers are turning out 32 per week, and still they are not within three months of completely filling orders. They have 180 men on the pay roll, and as soon as the new building is completed will put on a good many more. The foundation for the new building is completed, and they hope to be in and at work by May 1 at the latest. The dry house has been doubled in capacity.

Mr. Fred Lohr, traveling representative of Hardman, Peck & Co., is now on a five weeks' trip in the West.

Mr. Augustus J. Littleton, of Novello, Ewer & Co., London, will reach this city April 11 on a six weeks' visit to the New York branch.

Mr. J. B. Churchfield, of this branch, returned on Saturday week from an extended visit to London.

The Behning Piano Company has recently made shipments to the Dunning-Medine Company, of New Orleans, the probabilities being that that firm will represent the Behning pianos in that city. Another good agent recently secured is the firm of E. L. Smith & Co., Olean, N. Y.

The Behning piano, as has already been pointed out in these columns, is a very profitable instrument for dealers to handle. The name is favorably known. The company is working under a minimum of expense, and is able to sell at closer figures than other manufacturers of pianos of the same grade. The Behning is a seller too.

Mr. Gustav Behning, of the firm, is in Chicago this week.

Mr. Arthur G. Curtin, of Helena, Mon., was among New York's visitors recently. Mr. Curtin, who handles the Steinway, Sohmer, Briggs and other pianos, is extremely

hopeful for the future of his State, which in natural resources and the progressiveness of its people is well equipped to occupy a leading position.

The American Music Box Company, of West New York, is looking for an outside location for the manufacture of music boxes. R. E. Ross, of Chester, Pa., has been looking over the prospects, and will attempt to organize a company to build a factory suitable for the company in Chester, Pa.

The new Strich & Zeidler grand was heard to excellent advantage in Carnegie Hall on Friday evening last, at a special entertainment for the benefit of the Silver Cross Day Nursery. The large audience present did not fail to remark the fine large tone of the instrument, which under the expert playing of well-known pianists made a striking impression.

Stults & Baur, whose factory was burned a short time ago, have secured temporary quarters at 305 to 309 East Forty-third street.

OBITUARY.

A. C. Wendell.

Alvis C. Wendell, a well-known musician and piano salesman of St. Louis, died last week, aged 60. He was born in Alsace-Lorraine, and received his education in Paris. Coming to this country, he located in Texas, afterward removing to St. Louis, where he was organist, taught, and sold pianos and organs.

C. W. Wadsworth.

C. W. Wadsworth, a dealer of Peekskill, N. Y., died in that city last week of apoplexy, aged 53. He leaves two sons, one a dealer in Brewsters, N. Y.

W. W. Mackey.

W. W. Mackey, an old-time piano maker and inventor, died recently near Baltimore. He was 72 years of age and had resided in Baltimore for many years.

Mrs. Braton S. Chase.

The death is announced of Mrs. Braton S. Chase, wife of a well-known member of the Chase Brothers Company, of Muskegon, Mich.

Mrs. Chase had been a sufferer for many months, and death was a relief. She was a remarkably active and clear headed business woman and her energies were for years given to the development of the Chase Brothers business. She was an adept in financial affairs, her qualities in this direction being thoroughly appreciated by her husband and the other members of the corporation.

A Reception and Dinner.

THE enterprising Providence firm of Mann & Eccles, which began business in that city in November last, celebrated the sale of its 100th piano by a reception and dinner to its employees the evening of March 19. The reception was held at the residence of Mr. Mann, where an elaborate menu was offered and a generally good time was enjoyed.

Mann & Eccles, though one of the youngest of Providence's music firms, is one of the most progressive and has made a good record for the time it has been in the field. The Fischer piano is the firm's favorite, and it is disposing of large numbers of these always popular and reliable instruments.

The firm has secured the lease of the entire ground floor of the building it occupies, which was made necessary by increasing business.

Gemunder to Move.

AUGUST GEMUNDER & SONS, manufacturers of violins, who have been for the past ten years at 13 East Sixteenth street, have taken the second floor in the large new building, 49 East Twenty-third street, adjoining the Y. M. C. A. Building, and will have the best appointed violin parlors in the city. The room is 25x100 feet, and will be divided into three compartments—one for the sales-room proper, strings, &c., one for the new violins, mandolins, guitars, &c., and one for the old violins. This building has elevator, electric light, steam heat and all modern conveniences, and it is the purpose of Gemunder & Sons to furnish their rooms with all appointments for the comfort and pleasure of musicians.

The move will take place about May 1.

—The Strich & Zeidler piano is handled in Atlanta by Charles H. Behre, who has already done a very good business with them.

—R. H. Edwards, of St. Louis, will close up his business and will associate himself with the O. A. Field Piano Company as salesman.

AMERICAN MUSICAL INSTRUMENTS

By William Steinway.

(FOR THE MUSICAL COURIER.)

Based on the historical facts related in Steinway & Sons' centennial pamphlet of 1876 and William Steinway's article on American Musical Instruments, published in the great work 100 Years of American Commerce, by D. O. Haynes & Co., 106 Fulton street, New York.

FOR the introduction of the piano, to which such an ennobling, educating and progressively fascinating mission was intrusted, America is indebted to Europe. This instrument was invented almost simultaneously by Christophale, of Italy, about 1710, and Gottlieb Schroedter, of Germany, within a few years of that date, and was greatly perfected by Silbermann, of Strassburg, shortly afterward. The piano did not come into general use until the beginning of this century in either America or Europe. In London it was for the first time publicly played in the Covent Garden Theatre in the year 1767. John Jacob Astor, of New York, imported from London the first pianos as early as the year 1784. They were small four and one-half to five octave square pianos, having eight legs. Their tones were feeble and tinkling. Each piano had Astor's own name on the name board.

The few pianos which were used in the United States at the close of the last and the beginning of the present century were imported. In a short time, however, the trying climate of North America, with its ever recurring dry land winds, its severe winters and the general heating of houses by stoves and subsequently by hot air furnaces, exerted its destructive influence upon these instruments, which had been constructed for the comparatively uniform and moist European climate. Again, the great distance between the American settlements, scattered over so vast an extent of territory, with wretched roads, made it next to impossible to effect necessary repairs, even if trained and skillful piano repairers had been accessible; therefore to keep the instruments in anything approaching a playable condition was only possible in the largest cities. As a natural consequence pianos were articles of luxury, accessible only to the wealthy.

It was quite natural, then, that as the demand for pianos gradually increased, the enterprise of American manufacturers should have been directed toward their production here. The first successful attempt at building pianos was made in Philadelphia about the year 1790, by an American named John Hawkins. In the year 1803 he sailed to London, taking with him two upright pianos which he had manufactured, and exhibited them in London. One of these original instruments, preserved for over eighty years, was exhibited at the International Inventions Exhibition, South Kensington, London, in 1885, and there was personally examined by Mr. William Steinway, who could not but admire the ingenuity of this pioneer of piano making in America. Drum and fife and military music were imitated in this instrument, which, though of no practical utility, showed great inventive genius.

There were one or two more manufacturers in Philadelphia at the close of the last century and the beginning of the present one, but not until the close (1815) of the second war between England and the United States was the industry of piano making taken up as a distinct American manufacturing feature. From the close of that war till about the year 1825 a great business depression prevailed in Great Britain. In consequence a number of young and skilled English piano makers and artisans emigrated to the United States and began manufacturing pianos. Among them were Robert and William Nunns, John Clark, William Geib, Stoddard, Morris, James Pirsson and others. Pianos were gradually extended in compass from four and one-half and five octaves to six octaves; but up to about the year 1830 none were larger than six octaves, all being of square form and having six legs.

About 1835 the first steps of improvement in American piano making may be traced. In that year the first successful attempts were made to give the body of the instrument more durability and an increased power of resistance against the "pull" of the strings, by the application of a full frame of cast iron, in place of one of wood, which had before been used.

The object of this brief synopsis is to simply describe the enormous dimensions to which the manufacture of pianos has grown in the United States, and the excellence which has been attained, making the American piano a standard which has been recognized by all Europe for a number of years. Consequently, only those inventions can be mentioned which, by their practical and lasting value, have aided materially in the development of this branch of art industry. It must be mentioned, however, that a careful search of the records of the United States Patent Office from its beginning has revealed the fact that a large num-

ber of most interesting inventions have there been filed, which, though impracticable in themselves, prove that for nearly 100 years there has existed a constant and earnest endeavor to improve the manufacture of pianos in North America.

In the year 1835 Alpheus Babcock, of Philadelphia, obtained a patent for the construction in a square piano of a cast iron ring, somewhat resembling the shape of a harp, for the purpose of increasing its power of resistance to the "pull" of the strings. By this invention the principle was first practically introduced of casting the iron hitch-pin plate in one piece with that portion which supported the wrest plank.

In the year 1838 Conrad Meyer, of Philadelphia, exhibited at the fair of the Franklin Institute in that city a six octave square piano which was constructed with a full cast iron frame, substantially the same as that used at the present time. This original instrument, still in perfect condition, was exhibited by him, together with his new pianos, at the Centennial Exhibition of 1876. The successful introduction of this full iron frame was aided to a great extent by the excellence of the quality of American iron and the perfection to which the art of casting had already attained in the United States at that period. It may be mentioned here that as far back as the War of 1812 cannon using 33 pound and even 48 pound balls had been successfully cast in the United States and effectively employed in that war, while in Europe nothing heavier than 18 pounders were known.

By the year 1837 Jonas Chickering, of Boston (who was born in 1800 and died in 1853), had greatly perfected the application of the full iron frame in square pianos. It was indisputable that the iron frame pianos thus made stood better in tune than those previously constructed, but one great defect was that they had a thin and disagreeably nasal character of tone. For this salient reason the new invention soon had quite as many opponents as admirers, so that until the year 1855 all the New York, Philadelphia and Baltimore piano manufacturers made no attempt to utilize it. In fact, before 1855 not one of the prominent manufacturers outside of Boston employed the full iron frame in the construction of his instruments; but all the pianos manufactured in Boston at that time had a full cast iron frame, of which the wrest plank bridge was a portion. Across the acute edge of this iron bridge were laid the strings, which were generally exceedingly thin. The action used in these pianos was, without exception, what is styled the "English action," having a somewhat "dragging" touch.

In New York, on the contrary, the instruments made were provided only with a small cast iron hitch-pin plate, and the "French action" had a more direct and prompt touch. They differed from the Boston pianos in possessing a much fuller and more powerful tone, though at the same time with a quality which was less singing. The New York piano makers succeeded in giving their instruments the capacity of standing in tune more permanently than had been previously accomplished, by a greater solidity of construction and a heavy wooden bracing of the case, and more particularly by the use of a solid bottom or bed of wood fully 5 inches in thickness, which, however, to some extent marred the elegant appearance of the instruments. By degrees a new difficulty manifested itself in the instruments thus made, for, as their compass gradually extended and finally reached seven or seven and one-third octaves, it was found impossible to obtain the necessary power of resistance against the "pull" of the strings, even by the most solid construction of the case, if wood alone was the material used.

At that time (1850-55) the principal piano manufacturers were the Chickering, Lemuel Gilbert, Timothy Gilbert, Hallet & Davis, Hallett & Cumston, Woodward & Brown, of Boston; Nunns & Clark, Stoddard & Morris, Bacon & Raven, Horatio Worcester, John B. Dunham, J. & C. Fischer, Light, Newton & Bradbury, Albert Weber, Adam Gale & Co., Grow & Christopher, Steinway & Sons, Hazeltin Brothers, Haines Brothers, Linden & Frits, John F. Luther, Lindeman, Grovesteen, Firth & Pond, William Hall & Co., James Pirsson, Hugh Hardman, Wm. Nunns & Co., Provost, of New York; Conrad Meyer & Schomacker, of Philadelphia; Knabe & Gashie, of Baltimore; Boardman & Gray, of Albany, and Hulskamp, of Troy. There were a number of minor manufacturers in New York and Boston and vicinity, but with few exceptions their firms became extinct many years ago, and other successful manufacturers—George Steck & Co. (1857), Ernest Gabler (1854), Wm. B. Bradbury (1861), Decker Brothers (1860), Kranich & Bach (1864), Marschall & Mittauer (1865), F. G. Smith (1866), Sohmer & Co. (1875), and subsequently numerous others—took their places. In the year 1849 a German named Mathushek, who was a highly skilled piano maker, was engaged in John B. Dunham's piano factory. Mr. Dunham was one of the successful piano manufacturers then established in New York. Mathushek had invented the so-called "sweep scale" (increasing at the same time the compass from seven to seven and one-third octaves in square pianos), which greatly improved the power of tone, but also increased the size of the instrument and weakened its durability by narrowing the soprano part of

the wrest plank. The square pianos of the first-class piano firms, especially those of New York, had a peculiarly rich, agreeable tone, aided greatly by the fact that in a square the strings are placed obliquely to the blow of the hammer, causing additional rotary vibrations to the regular ones.

In April, 1849, Mr. Charles Steinway, then a young man of 20 years, reached New York and found employment as fine tuner and tone regulator with Bacon & Raven, while the rest of the Steinways arrived in New York on June 9, 1850, and the father and three sons (among them William Steinway, then a lad 14 years of age) worked for nearly three years in different New York piano factories, familiarizing themselves with the requirements and tastes of the American musical community. Though possessing a reasonable amount of capital, they did not start in business for themselves until March 5, 1853 (17th birthday of William Steinway), when, with cautious modesty, they placed their first shop in a rear building at 85 Varick street, removing in 1854 to 88 Walker street, New York. In 1855 they succeeded in constructing an overstrung square piano with a solid front bar and full iron frame, the latter covering the wrest plank, the wrest plank bridge, however, being made of wood. Without describing in particular the novelty of the instrument, it may be said that for the first time the overstrung plan—that of placing the bass strings obliquely across all other strings in the shape of a fan—was successfully introduced. The results achieved by this novel construction were in every way most successful. The instrument, by the unanimous verdict of the jury, received the first prize, a gold medal, at the exhibition, in 1855, of the American Institute at the Crystal Palace in New York. This was located at what is now known as Bryant Park, and was destroyed by fire in 1858. The new method of construction immediately became the standard for all American manufacturers, and soon after for all other countries, and has remained so ever since.

As stated before, nearly all the pianos made in the United States up to the year 1856 were square pianos. Jonas Chickering, one of the leading pioneers of American piano manufacturing, in 1840 constructed the first American grand piano, successfully introducing the iron frame. A small piano manufacturer named Buttikofer, a former workman of Erard, of Paris, France, also made very good grand pianos entirely of wood; but the demand for grand pianos was so limited that the great pianist Thalberg, who arrived in the United States in the year 1856, brought with him two Erard concert grand pianos for his concert tour throughout the country. In 1859 Steinway & Sons made a great improvement by successfully introducing into grand pianos the overstrung system, which was secured to them by United States patent dated December 30, 1859. At the same time several other standard piano makers of New York, Philadelphia, Baltimore and Boston commenced the manufacture of this kind of instrument, all of them with the overstrung system. Overstrung grand and square pianos were exhibited by Steinway & Sons at the World's Fair of 1862, in the Crystal Palace, London, taking a first prize medal; and again overstrung grand, square and upright pianos were shown by them at the great International Exposition of Paris in 1867, these being crowned by a first grand gold medal and the unanimous indorsement of the international jury of their new system of construction. Messrs. Chickering, of Boston, also exhibited parallel stringed grand and upright pianos and overstrung square pianos, and were also awarded a gold medal, so that America's triumph in the piano department was literally overwhelming, for only the two old renowned houses of John Broadwood & Sons, of London, and Streicher, of Vienna, received each a gold medal.

The overstrung system was at once imitated by nearly all of the prominent manufacturers of Europe, and has ever since been known as the "Steinway" or "American system;" and the supremacy of the product of all first-class American piano makers has been conceded by the musical public of both continents. The importation of pianos from Europe into the United States not only practically ceased, but since that time the export of the American product to all parts of the civilized world has steadily increased, notwithstanding the somewhat higher prices. It must also be added that, practically speaking, almost all important novelties and inventions by which the tone and durability of all three styles, grand, square and upright, have been enhanced and increased within the last half century have been made by American piano manufacturers, all being imitated in Europe as soon as the details became known.

It may be interesting to state here that, up to the year 1850, England and France produced more pianos than all other countries combined, and supplied the European continent as well as the outlying colonies. Since that date there has been a marked change in that direction. Germany, which undoubtedly has, with America, the most skilled piano manufacturers and workmen, has nearly kept pace with the United States in the quantity of pianos manufactured, and German piano makers were invariably the first to see the importance of American inventions and improvements. Only one old house in Paris and one old house in London (both over 100 years old, and both justly renowned for the excellence of their work), still adhere to the

antiquated system of parallel strings and small wrought iron hitch-pin plate. All others (including the new Russian piano industry) have adopted the American overstrung system and full cast-iron frame. As far as can be judged, Germany, producing over 75,000 pianos annually, has the largest export of pianos of any country in the Old World, especially in the cheaper class of instruments; and there is no doubt that Germany, although making at the present time more pianos than all other European countries combined, is surpassed by the United States of America, which, on a careful and conservative estimate, produce annually from 90,000 to 100,000 pianos, viz., in normal times.

The manufacture of pianos in the United States was formerly confined to the following four cities: First, New York; second, Boston; third, Baltimore; fourth, Philadelphia. Within a dozen years Chicago has stepped in, and now has become third in the number of pianos annually produced. The list is now: First, New York and vicinity (with about 40,000 pianos); second, Boston (with about 25,000 pianos); third, Chicago (with about 18,000 pianos); fourth, Philadelphia; fifth, Baltimore, and successful piano manufacturers have also located in other large cities of the United States, such as Buffalo and Rochester, N. Y.; Cincinnati and Norwalk, Ohio, and Erie, Pa.; Derby, Conn.; Worcester, New Haven, Muskegon, Richmond, Ind.; Washington, N. J., all of which combined produce about 17,000 pianos annually.

In Europe the manufacture of square pianos practically ceased about the year 1835, and only grand and upright pianos were thereafter made. In the United States, as mentioned before, the square piano was, up to the same time, almost exclusively manufactured, and sales of grand pianos were about as scarce as angels' visits.

During the years 1844-5 a French manufacturer named Henri Herz, who at the same time was a first-class pianist, traveled through the United States, giving concerts in the larger cities. He had brought with him a number of French upright pianos, and during his stay in this country imported many others. These were readily sold, but within a few years all succumbed to the influence of the climate and became total wrecks, from the fact of having been made from wood alone. This caused such a deep rooted prejudice throughout the country against upright pianos that they became absolutely unsalable, and up to the year 1866 fully 97 per cent. of all the pianos which were annually made in the United States were square pianos. In that year Steinway & Sons succeeded in completing a system (see United States patent, June 9, 1866) of manufacture for upright pianos which produced instruments that were fully as beautiful in tone and as durable for use as the square and grand pianos. This was speedily followed by other standard American piano makers, some of whom made improvements of their own; and within a few years thereafter a complete revolution in the piano industry took place, so that the situation of to-day is exactly the reverse of what it was less than 30 years ago. The manufacture of square pianos has now almost entirely ceased. The annual production of American pianos consists of about 95 per cent. uprights, less than 1 per cent. squares and a little more than 4 per cent. grand pianos. There is no question that by the year 1900 not a single square piano will be manufactured in the United States or any other part of the world.

Setting aside, then, the effects of the business depression of the year 1893, and to some extent of 1894, and also the present dull spell, which fell with very much greater severity upon other branches of manufacture than it did even on pianos, American piano manufacturers have every reason to feel proud of the results achieved by them. There has not only been steady progress in the number of the pianos produced by them, but the art of piano making in the United States has been elevated to the highest perfection—a fact which is recognized all over the world.

It certainly is a gratifying fact that the American manufacturers of first-class and medium priced pianos to a man have successfully resisted all pressure during these last three years of business depression to cheapen their goods at the expense of quality, and they certainly deserve due credit for their backbone in this important question.

Quite a number of good European pianos were exhibited at the Centennial Exhibition in Philadelphia in 1876 and at the Columbian World's Fair in Chicago in 1893, but none of them were sold, and all of them had to be re-exported. No grand piano of foreign make has ever been publicly heard in the United States since the advent of Thalberg, now nearly 40 years ago; but many first-class American concert grand pianos have been and are at present publicly used in the art centres of Europe by the greatest artists. Besides, the five largest piano manufacturing concerns in the world are located in the United States. They are: two at New York, one at Chicago and two at Boston. This is indeed a proud and unique position, and American piano manufacturers have no reason to complain of anything in their industry, with one exception, as follows:

In 1830 the overwhelming majority of piano artisans were of American nativity, while since that time and now for many years almost all of them are either foreign born (mostly German) or the direct offspring of foreign born

parents, who, by permission of the employer, are taught a certain single branch of the business by their fathers. This is much to be deplored, for American boys, many of them extraordinarily intelligent and ingenious, are practically kept out of this important industry through what might be called the force of circumstances. As far as can be learned there is now no effective apprentice law in force in any of the States. This is very different from the conditions existing in Europe. Take, for instance, Germany. After having been released from school, say at the age of 14 or 15 years, a boy is apprenticed to a master mechanic for six or seven years. It is true he receives his board and lodging, but he has to pay, say, \$100 *Lehrgeld* (learning money), in order to indemnify the "boss" for the time lost in instructing him, or for the defective workmanship and spoiled material which may result from his unskillfulness.

No American boy would be willing to be placed in the position of an apprentice for six or seven years, although that is the only way in which a business can be acquired thoroughly in all its branches and details. Thus there is no guaranty to any employer that a boy, after one or two years spent in learning a branch or subdivision of a business, will not leave him and shift for himself. To enact laws compelling a lad who is growing up to remain with an employer and make up in the later years of his apprenticeship the losses he has caused in the first years does not suit American ideas, and probably never will. Still, this matter should engage the attention of all those interested in social problems, for our American boys are second to none in intelligence and practical ideas. And this, too, is one of the chief causes of the sad fact that in no civilized country are there so many young men who are unskilled, or only partly skilled, as in the United States.

In 1850, when William Steinway, then aged 14 years, arrived in New York, a very lamentable state of affairs prevailed in the piano and other manufacturing industries. The city was still suffering from the effects of the cholera epidemic of 1849; there was but little ready money in the country, much being of the "wildcat" order; there were no saving, planing, or other labor-saving machines to do the hard work required in piano manufacture, nor were there any elevators; all heavy loads having to be carried up and down stairs on the shoulders of the artisans.

There were no railroads west of Buffalo, N. Y., and all pianos had to go by lake and canal transportation (and even then only during the navigable season) to Cleveland, Cincinnati, Chicago, Milwaukee and St. Louis, &c., being from six to ten weeks on the way, and insurable only against total loss. The despicable "truck" system prevailed throughout the country. The skilled workman was not paid his hard-earned wages, which were from \$6 to \$10 a week; but he would receive, say, from \$3 to \$5 of his weekly earnings in cash, and some of the rest in orders on grocers, tailors and shoemakers, &c. The remainder would be retained by the employer, who acted as a self-constituted savings bank for his employes, without paying interest, and sometimes not even paying the principal. William Steinway, at the age of 17 years, lost all his savings of \$300 by the bankruptcy of his employer, William Nunn, in 1853. There were piano factories and other manufacturers who each were thus constantly owing over \$100,000 in wages to their workmen. By the year 1860 this reprehensible "truck" system had, however, entirely ceased throughout the country.

The Civil War, between 1861 and 1865, also caused the piano manufacturers great hardships and struggles. They lost nearly all their claims against piano dealers in the South; there was no immigration to speak of, and it had ceased altogether when reports of the New York draft riots of July 13 to 17, 1863, had reached Europe; skilled artisans were scarce, many of them having gone to the war; and in February, 1863, the workmen in the piano shops of New York instituted a strike for higher wages, in which they were perfectly justified. The currency had then depreciated, and all the necessities of life and rents had risen enormously in value. The workmen's demand for 10 per cent. was readily granted. In May following they again demanded 10 per cent. more on the increased wages, which was also acceded to. But during that summer they had formed a large society, the Piano Makers' Union, and suddenly, on Monday September 28, 1863, demanded an augmentation of 25 per cent. on the twice increased prices, being in all a raise of fully 50 per cent. on the original rates. This was simply impossible for the employers to grant, the more so as no increase whatever had as yet been made in wages in the same occupation in Boston, Baltimore and Philadelphia, and the agents and dealers of the piano manufacturers of these latter three cities all over the country denounced the New York piano firms as "extortionists," "monopolists," and even as "swindlers."

For the first time in the history of American piano manufacturing the New York piano employers, who up to that time had been fighting each other, were driven together by sheer instinct of self-preservation, and on Thursday, October 1, 1863, 23 out of the 28 piano manufacturers met at Ittner's Hotel, corner Grand and Mercer streets, New York. It

was unanimously resolved to resist the preposterous demands of the workmen, and a committee of seven employers were appointed to confer with the strikers, who numbered over 3,000 men and met daily at Turners Hall in Orchard street. The employers' committee consisted of William B. Bradbury, David Decker, Adam Gale, Louis Ernst, Richard Raven, William Steinway and Albert Weber, and met the committee of 15 elected by the striking journeymen on Saturday afternoon, October 3, 1863, at Ittner's Hotel. Both committees had full authority to act.

The spokesman of the employes first demanded the increase of 25 per cent., with extra payment for all the time lost by the strikers, and then announced the program mapped out by the leaders of the strike as follows:

"Gentlemen bosses, we, the journeymen piano makers of New York, will now assume control of the piano business. You shall no longer be permitted either to engage or dismiss any workman without our consent. Only members of our union will be permitted to work in your factories. You must pay us full wages irrespective of bad or good times. You must all pay the same wages, must not undersell one another, and must every Saturday afternoon submit your books to our inspection, so that we may satisfy ourselves that you have strictly carried out our instructions. Now, gentlemen bosses, what can we report to our union as your response?"

The employers' committee were simply dumbfounded, when one of the manufacturers, Albert Weber (who died in 1879), a very quick witted man, observed: "Gentlemen employes, your demands are exceedingly moderate; but in your very modesty you have omitted your most important point."

The spokesman of the employes inquired: "Well, and what might that be?"

"Simply this," returned Mr. Weber; "that every Saturday afternoon, when you have looked over the manufacturers' books, the employes shall go a-bowling, and that the bosses should be made to set up the tenpins for their workmen."

A deafening and unanimous roar of laughter followed this sally. It was the right word at the right time. The workmen themselves saw how preposterous their demands were. The ice had been broken, and both parties were conciliated. Half an hour later a compromise was effected, that 15 per cent. (instead of 25 per cent.) increase was to take place in wages, all other demands by the employes being withdrawn.

The truce, needless to say, did not last long, for on Monday, February 8, 1864, the strike broke out anew. A demand in every piano shop in New York was made that day by the workmen for 10 per cent. increase in wages, which, the strikers claimed, had been wrongfully deducted from their "just demands" in October, 1863. To this the threat was added that for every week lost by the strikers 5 per cent. would be added to their demands.

The "irrepressible conflict" was fought out to the bitter end. No matter that the strikers changed their tactics after two weeks by offering to return to work in all shops but three. This Napoleonic stroke of bringing the employers to terms by taking them in detail did not work. Each employer had deposited in the hands of Frederick Hazelton, Albert Weber and William Steinway, trustees, \$20 for each of his workmen, to be forfeited in case of his giving in.

After a desperate struggle of nine weeks the strike collapsed completely, in consequence of the unflinching and unanimous resistance of the employers, who fought for their very business existence.

The lesson taught the strikers was such a severe one that for the following eight years no general strike occurred in the piano trade of New York.

Another strike in June, 1872, to reduce the daily hours of work from ten to eight, with an increase of 20 per cent. in wages, was also defeated, and since then but few and brief strikes have occurred. One, partially successful, occurred in 1880. Those in 1886 and 1890 both brought defeat to the strikers. As a general thing the gratifying fact may be chronicled that a much kindlier feeling between employers and employes gradually arose and has existed for a number of years past. The workmen have learned to see that piano manufacturers are not resting upon a bed of roses, are not the "bloated capitalists" that they were formerly decry to be, but have to struggle hard for their very business existence, and that the interests of the employer and the employed are identical.

PRINCIPAL INVENTIONS OF AMERICAN PIANO MANUFACTURERS, WHICH HAVE BEEN MORE OR LESS ADOPTED BY AMERICAN AND EUROPEAN PIANO FIRMS.

- 1825. Alpheus Babcock, of Philadelphia, Pa., patented invention of a full iron frame in form of a harp for square pianos.
- 1832. Conrad Meyer, of Philadelphia, construction of an iron frame in square pianos, except wrest plank bridge, which remained of wood.
- 1837. Jonas Chickering, of Boston, Mass., construction of a full iron frame, with wrest plank bridge (in square pianos) of iron, all in one piece—an important invention, although its application for a patent was unjustly rejected for alleged want of novelty.
- 1840. Jonas Chickering, successful patented construction of the full iron frame with agraffe bar in grand pianos.
- 1849. Mathushek (with John B. Dunham), invention of so-called "sweep scale" in square pianos, the compass of which at the same time successfully extended to seven and one third octaves.
- 1855. Invention by Steinway & Sons, of New York, of the overstrung

system and its iron frame, placing the strings in form of a fan in square pianos.

1859. Invention by Steinway & Sons (United States patent, December 20, 1859) of the overstrung system, with its strings in fanlike shape and novel construction of the iron frame in grand pianos; also the square grand piano and novel agraffe bar (United States patent, November 29, 1859).
1860. Invention (United States patent) by Decker Brothers, of New York, of novel wrest plank construction, increasing capacity to stand in tune, in square pianos; also novel apparatus to veneer round corners in square piano cases.
1866. Invention (United States patent, June 5, 1866) by Steinway & Sons of double iron frame and patent resonator (controlling tension of sounding boards) in upright pianos.
1868. Invention (United States patent, August 16, 1868) by Steinway & Sons of tubular metallic action frame in grand and upright pianos.
1870. Invention (United States patents, March 12, 1870, and August 15, 1870) by George Steck & Co., of New York, of the self-supporting, independent iron frame.
1872. Invention by Steinway & Sons (United States patent, May 28, 1872) of the iron cupola and pier frame; also the grand duplex scale (United States patent, May 14, 1872).
1874. Invention by Steinway & Sons (United States patents, October 27, 1874) of the tone sustaining pedal. The same year Mr. Hanchett, of Syracuse, N. Y., brought out (United States patent) a novel apparatus for prolonging the tone.
1875. Invention by Steinway & Sons (United States patents, October 20, 1875) of concert grand with *capo d'astro* bar all cast in one piece, and design thereof.
1878. Invention by Steinway & Sons (United States patents, May 21, 1878), bending into form the entire case of grand pianos, composed of a series of continuous veneers; also tone pulsator in grand pianos; also *capo d'astro* bar in upright pianos.
1879. Invention by George Steck & Co. (United States patent, January 7, 1879) of further improvements in self-supporting, independent iron frame.
1881. Invention by George Steck & Co. (United States patent, October 18, 1881) of further improvement in self-supporting, independent iron frame.
1885. Invention by Steinway & Sons (United States patent, March 31, 1885) of double cupola iron frame in grand pianos.
1893. Invention by Henry Ziegler (nephew of William Steinway), of Steinway & Sons (two United States patents of November 21, 1893), of the grand piano with *capo d'astro* bar in upright form.
1894. Improvement by George Steck & Co. in self-supporting, independent iron frame in upright pianos.
1898. Invention by Henry Ziegler, of Steinway & Sons (United States patent, January 8, 1898), of iron frame with *capo d'astro* bar and suspended wrest plank in grand pianos in upright form.

After a careful and conservative estimate it appears that there are now engaged in the production of pianos and their component parts upward of 200 manufacturing concerns established in the United States, representing a capital of over \$40,000,000, and giving employment to about 40,000 skilled artisans, to say nothing of the many millions of capital invested and the many thousands of people employed by houses engaged in the sale of these and other musical instruments.

It may not be out of place to state here that several of the New York pioneers of piano manufacture are now (1896) still among the living. The oldest one in the world is, no doubt, Mr. John F. Luther, who will in May next celebrate his 91st birthday in this city. Mr. Provost, high up in the eighties, is also still living. Mr. Wm. Clark, of the former firm of Nunns & Clark (son of the latter, who died in 1857), born at London, November 25, 1814, and who came with his father from England to New York in 1825, is still hale and hearty and lives at No. 7 East 129th street, New York city. Mr. Hugh Hardman is over 80 years, Mr. James W. Vose nearly 80 years, and last but not least, Mr. Charles Fischer, the founder (in 1840, under the name of Nunns & Fischer) of the extensive house of J. & C. Fischer, at the age of seventy-seven years is still actively engaged in business with his sons. Mr. Thos. H. Chambers, the last surviving member of the once renowned firm of Dubois, Bacon & Chambers, of New York, died August 6, 1895, aged eighty-eight years, in the village of Sing Sing, N. Y., where he was born in 1807.

Other American Musical Instruments.

Next to pianos, no class of American instruments has attained the prominence of the American reed organs, the manufacture of which took distinct shape about the year 1850, commencing with melodions in small square piano shape, produced in great excellence by the late George L. Prince, of Buffalo, N. Y., Carhart & Needham, of New York city, and many other makers. These readily gave way to the superb reed organs of Mason & Hamlin, of Boston, Mass.; the Estey Organ Company, of Brattleboro, Vt.; Bardett, of Erie, Pa.; the Fort Wayne Organ Company, of Fort Wayne, Ind., and others too numerous to mention. Besides the interior capacity and the quality and quantity of tone, a variety of musical effects and the imitation of wind instruments, as well as exquisite external workmanship, were introduced by these and other manufacturers.

In good season, even before American pianos were exported, shiploads of these fine American reed organs were sent to Europe, especially to Great Britain, Sweden, Norway and other Protestant countries. Of late years, however, the importance of this branch of industry has diminished almost in the same ratio as the general interest in pianos has increased, the latter instrument becoming more and more popular. As the manufacture of the piano from year to year increased, the piano, with its larger compass and its greater variety of expression, allowing full scope for the individual touch and for novel musical effects, has gradually taken the place of the organ. It has become the

most welcome instrument in the American home and family circle, being especially fitted for accompanying the voice. Of late many of the standard manufacturers of American reed organs have also gone into the manufacture of pianos, and several, such as Mason & Hamlin Company, Estey Piano Company, and A. B. Chase Co. and others have been very successful.

Formerly, with the exception of banjos and mandolins, all small string and wind instruments had to be imported. All this, by the constantly growing perfection of the American manufacture of these articles, has been so greatly modified that the importation of these instruments does not now cut very much of a figure. At the present time fine harps, violins, guitars, flutes and all kinds of wind instruments are successfully produced in the greatest perfection by American manufacturers in many of the larger cities of the country. They have greater durability, especially against climatic effects, than the imported articles, in which wood plays a part, can ever possess. Many millions of capital and thousands of skilled artisans are engaged in the manufacture of small musical instruments, and of late Chicago seems to make the greatest progress in this direction. Lyon & Healy, of that city, produce excellent small musical string instruments in large quantities, and their harps, which are of superb quality, are unexcelled by the best ones made in Europe. The latter are unable to withstand the effects of our severe North American climate for any reasonable length of time.

C. G. Conn, of Elkhart, Ind., and of Worcester, Mass., also produces most excellent brass wind instruments in very large quantities. Vocalions, an English invention by Sir Bailey Hamilton, were first produced, and have been brought to high perfection by Messrs. Mason & Risch, Worcester, Mass. Æolian's are also extensively manufactured and sold. Within a few years autoharps, manufactured by Alfred Dolge & Son, of Dolgeville, N. Y., have come into great favor and are extensively produced.

The construction of church organs during the past 60 years has also reached large proportions in the United States. Everything is now manufactured, from the largest cathedral church organ down to the small portable pipe church organ. They are of the finest quality. Their most successful pioneers were George Jardine & Son, Henry Erben (father of United States Commodore Erben) and later on Mr. Roosevelt; all of them New York concerns.

By a sad coincidence and under peculiarly pathetic circumstances the last two senior members of the great organ firm of George Jardine & Son, New York, have just passed away, both of heart disease, Joseph P. Jardine on Friday March 13, 1896, and Edward G. Jardine on Sunday March 15, 1896.

Their father, a highly skilled English church organ builder, came from London to New York, in 1836, and at once founded the firm of George Jardine & Co.

He had four sons, who were all brought up to the organ business and eventually became members of the firm. The late Edward G. Jardine, senior member of the firm, was born in England in 1830, and the late Joseph P. Jardine, was born in England in 1832. Both were taken ill on the same day and each was ignorant of the other's sickness.

Messrs. Charles and Frederick Jardine, nephews of the deceased Edward G. and Joseph P. Jardine, are the surviving members of this justly celebrated firm of organ builders.

In all classes and kinds of musical instruments, including the comparatively modern Æolian organ operated on the pneumatic principle, American ingenuity has achieved great triumphs and introduced many improvements, adding to the quality, and especially to the durability, of the article, so that the importation of them has almost ceased.

Derrick's Failure.

THE piano store of Frank M. Derrick, of 60 South St. Paul street, Rochester, N. Y., has been closed by the sheriff on judgments aggregating \$450. One of the judgments is in favor of the Waterloo Organ Company, of Waterloo, N. Y. The levy was made to cover the dozen or more instruments in the store. Derrick sold a good many instruments to farmers, who proved very slow in paying, several notes which Derrick had discounted going to protest.

New Small Goods Firm.

THE firm of C. H. Walton & Co., Trenton, N. J., organized late last year to manufacture mandolins and guitars, have begun business. A factory is being erected and the necessary machinery is now being constructed. The firm is composed of C. H. Walton and W. H. Richardson, the latter a mandolin player and teacher, and whose name the instruments will bear. The company has a patent wrist rest and tail piece combined. They are making four different sizes of mandolins at present, a mandurria and a mandette.

—B. Dearborn will open warerooms in Littleton, N. H.

—Dunn & Addition have succeeded to the business of Dunn & Carr, Rockland, Me.

—Thomas Short, dealer, of New London, Conn., has assigned, with liabilities \$3,500, and assets \$300.

—I. H. Pettis & Son have opened piano warerooms at 230 Pearl street, Buffalo. T. Widdup is the manager.

Another Weber Analysis.

Editors The Musical Courier:

THOSE who have been engaged in the delectable task of reorganizing the Weber Piano Company (on paper) have certainly demonstrated their ability as financiers (on paper), much to the amazement of stockholders, mortgagees, bankers and merchandise creditors of the company, whose claims (on paper) certainly do not appear to have the same value in reality as the organizers (on paper) have settled upon (on paper).

After all, figures, if they be true, and it is assumed that if not exactly they are at least approximately true, give a different aspect to the condition of the Weber affairs than any kind of sophistical treatment or speculative possibilities indulged in agree with. Let me therefore take up these figures and observe how they permit of any kind of transposition for practical business purposes.

Here Are the Figures.

(From their filed statement.)

Preferred stock.....	\$400,000.00
Common stock.....	300,000.00
Open accounts, merchandise, rent, &c., including Nassau mortgage.....	214,006.57
Bills payable.....	95,587.88
Discounts.....	54,523.04
	\$1,064,807.44
Bills receivable and open accounts.....	\$11,785.30
Instalments.....	20,940.40
	\$32,725.60
Say 50 per cent. is good (a fair estimate?).....	\$16,362.80
Say 60 per cent. of discount will be paid.....	\$19,713.82
	\$49,076.62
Add to this estimated value of property.....	100,000.00
	\$149,076.62

The very latest accounts from the H. D. Smith Company and the Hendricks Music Company show that while W. E. Wheelock & Co. will probably get something out of these wrecks in years to come, nothing of consequence can be derived by the Weber Piano Company.

The Manufacturers Piano Company, capital stock of \$100,000, which in time to come may be worth, say, \$10,000 to \$15,000, also goes to its chief stockholders, the Wheelock and W. E. Wheelock & Co. people, but very little goes to the Weber Piano Company.

The facts are that the capitalization of the Weber Piano Company was on a purely speculative basis, with the value of the name and good will as an assumed factor, which it was not in a genuine business sense. Not only is this true, but the association of Mr. Wheelock's name, as explained by him too, was the direct cause of reducing any value that might have attached to the Weber name. This brings me also face to face with your trade question now looming up, "whether a name has such value after all as is attached to it by piano manufacturers." The Weber name proved to have no financial magnetism, just as was the case with the name of Decker Brothers. No one would pay anything for either.

Mr. Wheelock engineered the whole Weber scheme on the strength of a supposed value, and for such a purpose as the organization he perfected the name had its temporary value, but for business purposes it could not be made productive. The mere fact that the company was called the Weber did not help it, anyhow; and then when it was coupled with Wheelock it lost much more than any kind of judicious handling could have brought. Mr. Wheelock personally stood high before the collapse, but he never stood high in the piano sense, or as a maker of musical instruments, for he is no judge of pianos, and very naturally that was used against the Weber piano. To a much greater extent would any new Weber piano become vulnerable to attack on similar grounds.

Reorganization?

There is, therefore, no probability of a reorganization with such a state of affairs to face and such a calamitous statement to brush aside. The holders of much of both preferred and common stock are women who, through some means or other, were induced to subscribe to it and who are now left to mourn losses of sums ranging from \$1,000 to \$20,000 each. How this kind of subscribers were secured we are unable to tell, except that this inference is justifiable: they may have been induced to take the stock through the Nassau Trust Company of Brooklyn, which appears to have been a kind of fiscal agency for Mr. Wheelock.

It, therefore, seems impossible to come to any other conclusions than that the whole Weber plant is irremediably lost, and that no one can afford to purchase the name with any idea or view that it will represent an artistic value. It has no value, not even for a cheap maker, for it would always appear as if such a maker were using it to swindle honest but ignorant people.

A PRACTICAL PIANO MAN.

—L. M. Aldrich has sold his interest in the City Music House, of Watertown, N. Y., and entered the employ of Charles G. Lewis.

—The Prescott Piano Company, of Concord, N. H., has 15 men at work getting the new quarters ready for business, which will start up about April 1.

—Fire in the building at No. 16 Delancey street a few days ago damaged the stock of Joseph Goweropahl, a manufacturer of violins and mandolins. Damage small.

COPYRIGHT.

Hearings on the Proposed Bill.

(To be continued next week.)

THE two hearings on the Treloar Copyright bill took place before the Committee on Patents of the House of Representatives on March 19 and 20, and are given in full below.

The following petition was also presented:

The Petition.

We, the undersigned, representing large publishing interests in Boston, New York, Philadelphia, Baltimore, Chicago and Washington, D. C. are in sympathy with the TRELOAR COPYRIGHT BILL, with the exception of the sections which tend to destroy the INTERNATIONAL COPYRIGHT TREATY of July 1, 1891. We are of the opinion that said INTERNATIONAL TREATY should not be disturbed.

We respectfully ask that the Committee on Patents take under favorable consideration the sections of the TRELOAR COPYRIGHT BILL which create a new Copyright Department and establish the working thereof, as mentioned in Sections 1, 2, 3, 4, 5, 6 and 7.

Forty years for the Term of Copyright.

Twenty years for the Term of Renewal.

The Manufacturing Clause, viz., that all the work be done in the United States.

Sections 14, 15 and 16, which make the law more stringent for the seizure and destruction of all Contraband Music and Music Books.

Boston, Mass.

OLIVER DITSON COMPANY,

By John C. Haynes, President.

WHITE-SMITH MUSIC PUBLISHING COMPANY,

By D. L. White, President.

With the exception of the Manufacturing Clause I approve of the above.

ARTHUR P. SCHMIDT.

With the exception of the Manufacturing Clause I approve of the above.

THE B. F. WOOD MUSIC COMPANY,

By B. F. Wood, President.

MILES & THOMPSON.

THE BOSTON MUSIC COMPANY,

E. C. Schirmer, Manager.

LOUIS H. ROSS & COMPANY,

F. H. GILSON COMPANY,

By F. H. Gilson, President.

J. B. MILLET & COMPANY,

By J. B. Millet, President.

JEAN WHITE.

CUNDY MUSIC COMPANY,

L. B. GATCOMB COMPANY.

BATES & BENDIX.

With the exception of the Manufacturing Clause we approve of the above.

H. B. STEVENS COMPANY,

By H. B. Stevens, President.

THOMPSON & ODELL COMPANY,

By C. W. Thompson, Treasurer.

New York City.

G. SCHIRMER.

By G. Schirmer, President.

WHITE-SMITH MUSIC PUBLISHING COMPANY,

By L. P. Maguire, Manager.

WM. A. POND & COMPANY.

HAMILTON S. GORDON.

HOWLEY, HAVILAND & COMPANY,

T. B. HARMS & COMPANY.

SPAULDING & GRAY.

CHARLES H. DITSON & COMPANY.

By E. S. Cragin, Manager.

Philadelphia, Pa.

HARRY COLEMAN ESTATE,

By Arthur Clappe, Manager.

J. E. DITSON & COMPANY,

By Fred. E. Spear, Manager.

Baltimore, Md.

OTTO SUTRO & COMPANY,

By Charles W. Glaser, Sec'y.

SANDERS & STAYMAN.

HOLLINGSHEAD, STULTS & WOODWARD.

Chicago, Ill.

THE S. BRAINARD'S SONS COMPANY,

By H. F. Chandler, Sec'y.

Washington, D. C.

JOHN F. ELLIS & COMPANY.

HOUSE OF REPRESENTATIVES, COMMITTEE ON PATENTS.

WASHINGTON, D. C., March 19, 1896.

10:30 O'CLOCK, A. M.

The committee met for the purpose of hearing oral arguments in favor of bill (H. R. 5976) to provide for the Commissioner of Copyrights and to revise the copyright law, there being present of the members of the committee the chairman (Mr. Draper), Mr. Treloar, Mr. Sauerbier, Mr. Cooke and Mr. Fairchild.

There were also present the following gentlemen:

Alexander P. Browne, copyright and patent attorney, of Boston.

John P. Rechten, of New York.

Hamilton S. Gordon, of New York.

F. H. Gilson, of Boston.

Walter M. Bacon, of Boston.

George W. Furniss, of Boston.

W. B. Everett, of Boston.

William C. Freeman, of Boston.

Arthur G. Grinnell, of Boston.

D. L. White, of Boston.

Charles B. Bayly, of Washington.

THE CHAIRMAN—Gentlemen, although there is not a quorum present, I think we had better use the time for discussion of the question, as we have many gentlemen here from abroad. I will ask the committee to come to order. I desire to say to the gentlemen present, outside of the committee, that there are several members of the House here who may be interested in the subject. Mr. Browne, of Boston, will now address the committee.

Statement of Alexander P. Browne.

MR. BROWNE—Mr. Chairman and Gentlemen, I have the honor of appearing before you on behalf of the National Music Publishers' Association of the United States, and also on behalf of a number of gentlemen, clients of mine, who are interested in the manufacture of pictorial works in the United States.

The National Music Publishers' Association is a body of music publishers which was formed largely to protect the trade against the defects of the present law, in the way of importation of piratical copies, particularly from Canada. They found the work sufficiently important to make it worth while to publish a catalogue of pirated editions of their works, as a guide to customs officials and others. The men who are in the picture business are similarly interested in preventing the importation of piratical or other improper and unlawful works; and they are alike interested in the correction of the defects of the present law in another direction, viz., in extending to the makers of pictures and the makers of music the same regulations with reference to manufacture in this country that have been extended by the act of 1891 to the makers of books, strictly so called.

When the act of 1891 was extracted from certain interests by the efforts of the typesetters' and printers' associations of the United States it got as far as to provide that books made in this country should be made from type set or plates made in this country; and the reason that the typesetters and printers wanted that was this: That shortly before 1891—I will take a concrete instance—Mr. Howells' book *Silas Lapham* was American books were made in Edinburgh, from type set in Edinburgh, and plates made in Edinburgh, and on paper made in or about Edinburgh, and then imported unbound to the United States, and published here by American publishers. That struck the American typesetter and printer and stereotyper as pretty rough, and that was the reason why they got the manufacturing clause, in part, as we call it, into the 1891 act.

THE CHAIRMAN—Will you permit me a question right there?

MR. BROWNE—Certainly, sir.

THE CHAIRMAN—This material that came in paid the regular duty, I suppose?

MR. BROWNE—Oh yes; as unbound sheets.

THE CHAIRMAN—But the duty is not sufficient protection. It was not so considered, of course, because this clause was embodied in the bill?

MR. BROWNE—Certainly, sir. Duty added, they could make their books cheaper. An American house could make its books cheaper in Scotland and bring them in unbound than they could do the same thing here.

In the same way, there was a concern just across the line in Canada which used to do the same thing for American publishers—work at starvation prices—and in absolutely unfair competition with the printers and stereotypers of the United States. That was the reason why the act of 1891 got through, as far as we can assign any one reason.

When the act of 1891 passed the general public, including the music publishers, came to the conclusion that this

[illustrating] was a book, and that the work of making it was to be performed in the United States and by American workmen. I was obliged to advise them that they were in error, and that that was not a book; that it looked just like a book, but it was not a book. And later on the Court of Appeals for the First Circuit confirmed my suspicions and decided that that was not a book; and they decided that all musical compositions under the act of 1891 might be made abroad, that the stereotype or other plates, or all the work, might be done abroad.

The music publishers, some twenty of whom have signed the petition, and whose interest I am endeavoring to represent, want that work done in the United States by their own men, and for this reason: It gives them—under our international provision of the act of 1891, which is a good provision, and which they all endorse and all want—it gives the American publisher, working jointly with his foreign brethren, the control of the manufacture of the American edition of the foreign work. The American edition is made here. It is made in the American style. It is made at American prices, and it proves a good seller.

On the other hand, if, as at present, we leave to the foreigner the making of that edition, he makes it in English fashion, or some other fashion, puts on it the English price, or some other foreign price. The thing comes to this country and does not sell, and then the English publisher blames his American brother and says: "You are not treating me fairly." As a sheer matter of business for the publishers, as a clear matter of justice for the artisans, the whole trade asks that this committee do what it can to extend the law of 1891 so that the manufacture of music and pictures shall be done in the United States, as well as the manufacture of books.

THE CHAIRMAN—Does not the other copyright law cover pictures? I thought music was the only thing omitted.

MR. BROWNE—You have to take that law to court, general, to find out how many holes there are in it. I have some clients here who are in the business of making photograph pictures to sell, to hang on the wall—things of beauty, art works. There is a concern in New York called the Berliner Photographische Gesellschaft, which buys from a foreign artist the copyright on his painting. His painting is exhibited in some gallery abroad. They buy from him the copyright—we are under the act of 1891 now. They copyright that picture with Mr. Spofford in the regular way. Then they make in their great factory in Berlin hundreds of thousands of photographs of that picture. They put upon these the copyright notice of the painting. They import those photographs into the United States and sell them here; and when my clients say: "Hold on; that is not the act of 1891; those things are not protected; we can copy them and we do copy them"—they say: "Oh no, it is true that the photograph is not protected, but you forget all about our copyright on the painting, and your photograph being a copy of our photograph, which is a photograph of our painting, you are infringing the copyright on our painting." And I will be blessed if the court did not come near deciding that they were! Fortunately I got them off on another ground.

You see, there is a hole in the act whereby, as it stands to-day, practically the whole photographic business for our foreign brethren is done on the other side, and then they come over here and control our market. That is not fairness. If we are going to have this principle at all we ought to have it fair and just to all.

Therefore the main points which the trades at large—I think I am justified in saying—have at interest are these: Protection against improper importations, and such a provision of the law as that the manufacture shall be done in the United States.

MR. FAIRCHILD—Will you allow me to ask you a question right there?

MR. BROWNE—Certainly; I shall be glad to have you do so.

MR. FAIRCHILD—Will you address your remarks to an answer to the suggestion made by Mr. Putnam, that the work on pictures cannot be done here because you cannot bring the pictures here?

MR. BROWNE—I was just about to do that. It is quite true that a great work like those of Michael Angelo or Rubens in any of the great foreign churches or galleries necessarily and naturally cannot be brought from the place of its production to some other country. They cannot be brought here simply for copyright purposes; but who of us except those who have been there have ever seen those great pictures except through the medium of photographing or other analogous reproduction. Nine thousand nine hundred and ninety-nine out of every 10,000 people in the United States get their knowledge of the great art works of the world entirely through photographic reproduction. The better the photographic reproduction, the better our idea of the original picture. Very few of us have a chance to go over and see them. Any picture, no matter how beautiful, no matter how artistic, can be photographed there and that negative can be sent to the United States as easily as any other piece of glass can be imported; and then, with the rapidly increasing skill of American workmen in producing artistic things, as good work can be

SIEVEKING

writes as follows
regarding the

MASON & HAMLIN PIANO:

Mason & Hamlin Co.

BOSTON,

NEW YORK,

CHICAGO.

Gentlemen—I have never felt so confident while playing in concerts as since I have had the opportunity to have a Mason & Hamlin grand under my hands. Since first coming to America, and in all my European tours, I have never played upon a piano that responded so promptly to my wishes. The tone is liquid and carrying, the equalness of sound is perfect, and any effort I ask this beautiful instrument, whether legato, staccato or delicacy of tone, it responds faithfully. I can assure you that I have never known any piano that could stand such severe test as playing in several concerts upon the same instrument and keep in tune, notwithstanding moving around and change in temperature. You have solved the problem that others have long tried in vain, and I call myself fortunate, at least, to have found the ideal piano.

Very truly yours,

MARTINUS SIEVEKING.

done in reproducing that foreign picture in the United States as can be done in Berlin itself.

THE CHAIRMAN—That picture you are holding up is American, I suppose?

MR. BROWNE—Strictly. What this represents to-day is nothing to what our people will be able to do in, say, five years if, as they are doing now, they import the best kind of educated German and French help to train their American people to do this work; and when the American people get trained they will do as they always do—they will do more than the foreigner and do it better. The foreigner then goes home, and the educated American artist workman is here.

If it is good American policy to choke off and kill artistic education in the United States, as Mr. Putnam's argument meant, I have nothing to say; but I do not think it is.

MR. FAIRCHILD—As I understand, then, if, as Mr. Putnam suggested, one man should actually bring that picture over here, if an engraver should make an engraving of that original, and another engraver should make an engraving from the photograph of that original, the second engraver would do just as good work, his production would be just as correct and accurate as the first engraver, who was engraving from the original?

MR. BROWNE—The question of engraving is of course a somewhat different matter from the question of photographing. The engraver is an original artist, and there is no necessary objection to the engraver making his drawing wherever the original is; but if he wants to copyright it in the United States there is this great commercial objection, as it seems to me, to his being allowed to make his copies—the purely mechanical part—abroad, and then sell them here. Besides, the great works of art of that character which cannot be fairly reproduced, from an artistic standpoint, in this country are very, very few compared with the great bulk of the work which makes up the income and the business of the art manufacturers of this country.

THE CHAIRMAN—Under the present law, do I understand that if some photographer abroad or at home sees fit to copyright the Sistine Madonna he can control all the photographs and all the engravings of the Sistine Madonna that can be sold in this country?

MR. BROWNE—No.

THE CHAIRMAN—We will take this picture, St. Cecilia. Can he do that? Where is the line? What is the line?

MR. BROWNE—Let me answer your question fully, if you please, general. The Supreme Court of the United States, in a case the name of which is not material, I presume, to you gentlemen, expressed some doubt as to whether a photograph of an inanimate thing like a picture was a copyrightable work or not. They expressly said, however, that they did not decide that question. They did, however, hold that a photograph of Oscar Wilde, in his palmy days, was a copyrightable thing.

I argued before the Court of Appeals that every photograph of a painting like the Sistine Madonna, for example, differed from every other photograph directly as the photographic artist was a poor or a good artist. You and I, general, could go over and make photographs of the Sistine Madonna. Mine would be a pretty bad photograph. I do not know how expert you are. A photographic artist, a trained man, would go over, and the result would be something that you would be willing and glad to hang upon the walls of your home. That, in my judgment, constitutes artistic work, although the Supreme Court has not yet got around to it.

That is the answer. A man who photographs a painting has the exclusive right to reproduce his negative. Everybody else may photograph it as they may photograph the Capitol or the Washington Monument, or anything else; but Smith's photographs are good and sell, while Brown's photographs are very bad and cannot even be given away. Consequently, it is the artistic taste in the lighting, in the view that is taken, and then, far more, later on in the retouching and finishing and developing and working up—matters that I know very little about except by name—which make the difference between a beautiful and artistic work and a thoroughly bad work.

THE CHAIRMAN—Following that out, if it is open to anyone to take his own photograph, where is the difficulty that

now exists? I want to get at that. Is it desired that a copy of a foreign photograph, for instance, shall be taken as the basis of an American photograph?

MR. BROWNE—No, sir; it is desired that foreigners wishing to have the exclusive right of selling their photographs in the United States shall do the mechanical part of the work here.

THE CHAIRMAN—That they shall have the work done here. I see the point.

MR. BROWNE—That is all. That [illustrating] is made as mechanically as you make a blue print. That is, it is a mechanical process.

THE CHAIRMAN—It is desired that although they can have a copyright for their own work, for their own special artistic design and manner of accomplishing the object, the printing, &c. shall be done in this country?

MR. BROWNE—Yes, sir.

MR. SAUERHING—How are we treated in regard to that matter in countries abroad?

MR. BROWNE—The President of the United States has proclaimed that we are treated just as well over there as we treat them over here.

THE CHAIRMAN—They are without the manufacturing clause, I suppose, over there? Or do they have it? In fact, I suppose it is not necessary, because they can do things of that kind so much cheaper?

MR. BROWNE—Yes, sir.

MR. SAUERHING—Have they a prohibitory clause that we are obliged to manufacture over there?

MR. BROWNE—I believe not, but I have not the slightest doubt they will have when it comes to their interest.

MR. SPOFFORD—Let me say, for the information of the committee, that the only country which has a manufacturing clause is Canada. European nations, Germany, France, Great Britain, permit the importation of the American print of any work, and afford it full copyright.

MR. BROWNE—Theoretically, yes, Mr. Spofford; practically, no. (Turning to Mr. Freeman) Did you not undertake to copyright a photograph in Great Britain, Mr. Freeman?

MR. FREEMAN—Yes; and they refused us on the ground that we were not British subjects.

MR. SPOFFORD—I was speaking of copyright books.

MR. FREEMAN—They refused us a copyright on a photograph of a painting, and also a plain photograph from a negative on the ground that they could not grant it to a foreign subject.

THE CHAIRMAN—That refers to photographs, and Mr. Spofford referred to books.

MR. BROWNE—The answer to that is this: We have the President's proclamation in 1891, and when he made that proclamation the Executive must have been satisfied that substantially the same privilege would be granted. I think that if the matter were pressed to the very end the privilege would be granted probably in Great Britain.

I have spoken thus far, Mr. Chairman, generally. Now we come to the specific measure that is before this committee, Mr. Treloar's bill. If you will allow me to be personal for a moment, I have for 15 years, nearly, been the counsel in this country of Messrs. Gilbert and Sullivan, and for the last 15 years my practice has been very largely in copyright matters. I have, it is unnecessary to say, carefully examined Mr. Treloar's bill, and I desire to say that mechanically, as a bill, as the foundation for a law, it seems to me a wonderfully good bill. It is, of course, in certain minor points subject to possible amendments, like the draft of any bill; but as a whole it seems to me to furnish the basis—with very slight amendment here and there—for effective and adequate legislation, to cover the great difficulties and defects of the existing law of 1891.

I do not believe, Mr. Chairman, that there is any pressing necessity for the appointment as Mr. Putnam suggested of a national commission, at great expense, and a delay of two or three years, to correct the difficulties that exist; and I am furthermore entirely convinced that this committee is fully able to take hold of this question of amending the copyright law, and do it thoroughly, successfully and satisfactorily to the people of the United States, and the fair minded people of the world at large.

Mr. Treloar's bill begins with a proposed enactment represented in the title and the first seven sections of a separate department, under the charge of a commissioner of

copyrights. I was very glad to hear Mr. Spofford favor that. We know the difficulties that Mr. Spofford has labored under for many years, and all I need say on that subject is that my clients, all of them, heartily indorse that measure and the form in which it is presented; and, furthermore, that they are of the opinion that upon the statistics given by Mr. Spofford the department will be self-sustaining, will be a source on the whole of income to the Government, not of expense, and that this bill is not an addition to the burdens of the United States, but on the whole an addition to their resources.

THE CHAIRMAN—Do you agree with Mr. Spofford's suggestion yesterday in regard to the change of fees?

MR. BROWNE—Yes, sir. Speaking for my clients, I feel justified in saying that any fee which Mr. Spofford will deem reasonable—and Mr. Spofford and I have been over that matter—they will be glad to pay for the benefit that will come to them from a copyright office carefully organized, and able to run rapidly, smoothly and efficiently. They would be glad to do it.

I will say here that at the suggestion of my clients, I have put into typewriting a draft of Mr. Treloar's bill as my clients would be glad to see it. I handed a copy of it a day or two ago to Mr. Treloar and we have been over it carefully. Mr. Treloar fully understands the slight changes in the way of suggestion that have been made, and I think in the main approves of them.

THE CHAIRMAN—Under those circumstances, would it not be well to have another bill introduced embodying these changes? That is, if Mr. Treloar agrees to them he could introduce another bill embodying all the changes.

MR. BROWNE—I am not familiar with the practice of your committee.

THE CHAIRMAN—It can be done. It is frequently done. I simply make that suggestion.

MR. BROWNE—But the changes are not, it seems to me, any more than might be done by amendment. If it would be of any benefit to go back to the House and have it referred, &c., of course we would be glad to have it done; but it seems to me that the matter could all be done by Mr. Treloar or here in the committee room.

THE CHAIRMAN—It is simply a matter of formality. If a bill could come before us that met with Mr. Treloar's view, as the introducer of the bill after consideration, all that is necessary to do is to put it into the House and have it printed. It could then come here and be considered, as the bill before us. There would be no delay about it and it would make it so much easier to consider.

MR. BROWNE—It would be Mr. Treloar's bill just as much as the other, if there has been no material change made.

THE CHAIRMAN—I will not interrupt your argument, however.

MR. BROWNE—I have said that my clients heartily favor the first seven sections of the present bill. It has occurred to me that it would be well to add one more section, exactly analogous to that which exists in the patent law, to the effect that the proposed commissioner of copyrights shall make such rules and regulations not inconsistent with the present laws as may be necessary to perform the duties with which he is charged by this act. It is a mere matter of administrative precaution, but Mr. Spofford at present is suffering from the absence of just such a law behind him, and it is, as you gentlemen can see, a business matter merely.

Now we come to the copyright part of the act, strictly so called. I want to try and make it clear to the gentlemen of this committee wherein I conceive that the law of 1891 and all the copyright laws of this country up to this time have been mechanically bad, and thereby have given rise to a good deal of litigation. The law started in by being limited practically to books, per se, and then, one by one, and gradually, and from time to time, were added maps, charts, &c.

Photographs as such did not get into the law until the photograph as such was developed and made recognized; and musical and dramatic compositions straggled in as the years rolled by. The consequence is that the courts have held—the Circuit Court of Appeals in my circuit has recently held that by reason of the use of these different words, "book," "dramatic composition" and "musical composition," a musical composition is not a book, a

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dramatic composition is not a book, to wit, a play of Shakespeare is not a book, and the Lord only knows just what is a book. That is the state of things at present.

That arises wholly from the frame or the style of the law. All authors, under the Constitution, must work in one of three directions. They must produce either works of a literary character, including, in a broad sense, music and drama and literature, reading matter and maps and charts and plans, or they must produce works of a pictorial character, like paintings or drawings or photographs, or what not, or engravings or etchings, or they must produce works of a sculptural character, like statues, reliefs, bas reliefs or busts—things of that sort, the plastic art; and the interests, both commercial and practical, of these three separate classes run side by side without clashing or interfering. The makers of paper things, things where the original is of no importance to the public, the manuscript is of no importance to the public, and where all the public wants is a typographical impression of it, become manufacturers, including the music manufacturers. Their interests are all identical.

The makers of pictorial representations have in some cases originals, to wit, paintings, made in this country—if you please, paintings or drawings of great value. In other cases they have also photographs and prints of one sort and another, where the negative is of no value to the public, and where the interest lies wholly in the copy.

The sculpture people can produce originals, mainly statues—an original statue, an original bust—and if they come to multiply copies of that bust, their original is their mold, which nobody is interested in from an aesthetic point of view.

Therefore I have ventured to suggest that Section 8 of the present act—

Mr. COOKE—That is, the act before the committee, you mean?

Mr. BROWNE—Of the present bill, I mean.

THE CHAIRMAN—The pending bill.

Mr. BROWNE—Of the pending bill.

Mr. TRELOAR—Which is precisely the same as the present law to-day?

Mr. BROWNE—Which is the law of to-day.

Mr. TRELOAR—There has been no change in that section.

Mr. BROWNE—That is the reason I said the present act, which is the law of to-day, and in which everything, all these widely diverse things are lumped together, with the result that that [indicating] is not a book. I suggest that that section be divided into two, and that things of a literary character, sheer impressions, of all sorts be included in one section, for the privileges and the enjoyment of them are peculiar to them, and that things of a pictorial or scul-

tural character be embraced by another section, or in different phraseology, for the enjoyment of them is peculiar to them. And I may say that my suggestion, while a little radical, at least does not meet with the disapproval, as I understand, of Mr. Spofford himself.

I will read now the two sections into which I should propose to subdivide the present section:

"Sec. 9. The author or owner of any unpublished literary composition, including a musical composition, map, chart or plan, and the executors or administrators of any such author or owner, shall, upon complying with the provisions of this act, have the sole liberty of printing, reprinting, publishing, completing, copying, finishing, using, leasing or vending copies of the same."

"And of abridging, adapting, dramatizing, translating, and publicly performing or representing it, or causing it to be publicly performed or represented by others."

Mr. COOKE—Would that cut any other person off from abridging a work which is copyrighted? It ought to, should it not?

Mr. BROWNE—It ought to, certainly, and it would, without the consent of the owner. The owner of a work wants to have his abridgment of that work done under his control, or else he might just as well not own it at all.

Mr. COOKE—In other words, the benefits of it can be abridged away from the owner?

Mr. BROWNE—Yes, and then fight, fight, fight as to what is a fair use and what is an abridgment.

I want to point out here that the result of this section will be to introduce into our law the exclusive right of publicly performing musical compositions. It introduces it for the first time. I want to be frank. That right has existed under the English law ever since musical compositions were copyrighted there at all, and the result is this: That musical publishers or musical authors have the right to say: "I will grant free the singing of this song, or I will hire some one famous artist to sing it exclusively, giving him or her a share of the royalties on the sales, and then I will sell copies of the song for private use, but not for public performance." In that way the song of Twickenham Ferry, for example, sung by—I have forgotten the lady's name, some famous English singer—was made to bring in a very large income for its composer, Mr. Mergals, and the owners; and similarly many English authors and publishers reap large returns. Over here, the only way now to do that is to keep the song in manuscript, as it is called.

The other branch of the section, covering pictorial and sculptural compositions, we suggest should read:

"Sec. 10. The author or owner of any unpublished pictorial or sculptural composition, and the executors and administrators of any such author or owner, shall, upon com-

plying with the provisions of this act, have the sole liberty of printing, reprinting, reproducing, publishing, completing, copying, executing, finishing, using, leasing, exhibiting and vending the same and copies of reproductions thereof."

The word "exhibiting" I have inserted, for the reason that it was within a month only that the question of what the effect of the exhibition of a painting upon copyright was for the first time authoritatively decided. That was decided in the case of my clients behind me in the Court of Appeals for the First Circuit, where it was held for the first time that the exhibition of a picture was publication within the meaning of the copyright law. One or two other points of interest with reference to marking the painting, putting copyright marks upon the painting, were decided in that same case. The Berlin Photograph Company was the plaintiff in that case.

The next section of the Treloar bill—the next two sections really relate to the term.

For some reason which I confess I do not quite clearly understand it was originally decided in England, and subsequently by sheer imitation in the United States, that a copyright as to its terms should be expressed in two parts, part one, so long, and part two, so many years' renewal. The practical results of that under our act, the 1891 act, and before—for there is no substantial change, I believe, as to renewal—have been very, very onerous. The author and his heirs, widows or children, whichever they are, go off and hide in the remote parts of the United States, when



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they don't die. The publisher, who is trying his best to do his duty by his clients, hunts and hunts and hunts for them. He spends more money than the royalty on the thing is worth, and then in despair takes out an invalid renewal in his own name and waits for the author's heirs and things to turn up.

On the other hand, as Mr. Putnam told you, and told you truly, 99 authors out of 100 make a contract in the first instance for their publishing rights with their publisher, which reads that the publisher shall pay to them and their legal representatives, their heirs, so much royalty, and shall pay it for the whole term.

Why not make one term instead of two, and save this hunt for the remains?

THE CHAIRMAN—Is not this analogous to the method of issuing patents which has been done away with? In the old time they used to issue a patent for fourteen years, with an opportunity of seven years' extension. Now they have changed it, and issue the patent for one term of seventeen years. What you propose is to have one term instead of two, in the same way as is now done with patents?

MR. BROWNE—Yes, sir; strictly in analogy with that; and Mr. Spofford, I will say, does not disfavor that proposition.

THE CHAIRMAN—I suppose there must have been some argument for this in the first place or it would not have been done.

MR. SPOFFORD—It is copied from the British law precisely.

MR. BROWNE—The reasons for it are lost, I think, in the mists of the past. Mr. Trunn does not know them, and Mr. Trunn has given as much time, from the point of view of the student of copyright, to use Mr. Putnam's expression, as anybody I know of, and has written a very valuable treatise on the subject.

There is no consideration of justice, that I know of, to anybody which called for the retention of this antiquated and cumbersome provision; and the analogy of the patent law is a very strong argument in favor of taking one term.

Then the question comes: What shall that term be? The present term is 28, plus 14; total 42. That is the shortest term of copyright granted by any country in the world, with the single exception of one country, Liberia, or something. It is the shortest term of copyright granted anywhere. It has occurred to us, and it meets Mr. Treloar's approval, that instead of 42 years, the term be made 50 years, and stop. It will then be the shortest term of any copyright country in the world. It will be 50 years, and you will know where you are.

THE CHAIRMAN—The Treloar bill provides for first 30 and then 14 years; the present law is 28 and 14, and what you propose is 50 years?

MR. BROWNE—Yes, sir; that was done after conference with Mr. Spofford, and, I understand, with Mr. Treloar's approval, upon the ground that 60 years might be thought by those hostile to copyrights in general to be too much to give the poor author and the poor publisher.

Section 11, as to assignments, Mr. Treloar's new section corrects many difficulties of the old law, imposes no undue burden upon the public, and will, in my judgment, lead to uniformity in the copyright fees and security in copyright property and title that does not exist to-day.

THE CHAIRMAN—There should be payment for recording the assignments?

MR. BROWNE—Certainly.

THE CHAIRMAN—That is implied?

MR. BROWNE—That comes later, in terms, and should be based upon the number of words in the assignment, like a patent assignment.

The next section is the section which provides as to the requisites for obtaining copyright. Under the present law copyright attaches if you do this: If on or before the day of publication—which means exposing to the public—you either hand to Mr. Spofford, or deposit in the mail within the United States a printed copy of the title and two printed copies of the article, or a photograph of the article, as the case may be, and your fee, you thereby get a copyright. It does not make any difference whether the things ever reach the Librarian of Congress or not. Your copyright attaches by virtue of your doing those things under the present law. It is a good law. It has worked well in practice. The only practical difficulty that has shown itself is that the present law says on or before; and a curious custom has grown up, through many years, of sending the title on ahead of the copies in the belief that by sending the title you have got some sort of protection.

The courts have decided over and over again that you cannot copyright a title; that the deposit of the title with Mr. Spofford is nothing but proof of the fact that you had it, that it was deposited, which may be proved in forty other ways, and that it is not necessary to send your title on

ahead of your copies. But the practice, as I say, has grown up among some people—not among the music publishers, who, as I may say, do the most of the copyrighting, but among the public at large—of sending the title on ahead. It gives no protection, and amounts to nothing, but it has so grown up. Mr. Spofford, on receipt of that title, sends back a paper, sealed with his seal, which says that he has received the title—

MR. SPOFFORD—And recorded it.

MR. BROWNE—And recorded the same, as he has his fee. Ninety-nine people out of a hundred lock that up in their strong box or their safe deposits, as the case may be, and say: "Go to; these are my copyright papers." Not a bit! It is simply evidence that you have done one of the two acts which the law requires. You must, as I say, deposit your title and your two copies in order to get a copyright.

In the direction of simplicity I suggest that the law provide that the deposit of both the title and the two books be one single act, be done at the same time, and that that day be the day of publication. The great practical difficulty which we have is to know what is the day of publication. There is no evidence of it, as things are to-day. We do not know; we cannot find out, in the case of other copyrights, what is the day of publication.

Another practical difficulty is this: A gentleman in California wants to copyright a book. He puts his title and copies in the mail in California. A gentleman in Boston does the same thing. The Boston man gets the first copyright. Why? Because he lives nearer to Washington. That is not business. A Boston man doing a piece of work four days later, we will say, than the San Francisco man beats him out under the existing law.

THE CHAIRMAN—You said the priority did not count, as I understood you a few moments ago.

MR. BROWNE—You are right. I have stated it too strongly. It beats him out, so far as the prima facie evidence required at Washington goes. Yes, sir; I stated it too strongly. Inasmuch as the present law provides that deposit in the mails within the United States is all that it is necessary to do, that on the day of publication the author or owner shall put into the mail the title of the book and two copies, and the money, that will do what in Washington? That will cut down the clerical labor just one half, because whereas now it is customary to make two separate entries, one of the title and then, when the books come, if requested, one single entry will do the whole business; and we provide that with them there shall be an affidavit of ownership or authorship, and of where the book or other article was made, from a mechanical point of view.

Then as a substitute for Section 12 we have this:

"Sec. 11. No person shall have a copyright upon any literary, pictorial or sculptural composition unless he shall on or before the day of first publication thereof deliver at the office of the Commissioner of Copyrights at Washington, District of Columbia, or deposit in the mails within the United States, addressed to the Commissioner of Copyrights at Washington, District of Columbia, a printed or typewritten copy of the title of said composition and two printed copies of said composition. Provided, That in the case of a play, the two copies deposited as above may be typewritten and public performance thereof shall be deemed equivalent to the publication thereof and publication in print shall not be required."

That is desirable with plays. Most plays are not intended to be printed, not desired to be printed, and public performance should be deemed equivalent to publication. That is the English law, and it works well. It is the practice here; although if you deposit your title here under the present law, and then do not print and publish within that very elastic period, a reasonable time, you lose your copyright.

MR. COOKE—Is the printing of such works injurious to the interests of the owner of them?

MR. BROWNE—Yes, sir; in this way, that it makes piracy, unlicensed performance of them, very much more easy. You cannot get more than a dollar at the outside for a printed copy of your play, and you are lucky to get 15 cents, and for 15 cents a gentleman in a distant part of the country has got the manuscript and the whole business right there before him, and can go right to work and infringe upon your real valuable property in the acting rights.

"And provided further, that every published copy of every copyright composition and also the two copies above mentioned, and the type, plate, negative, drawing on stone or other device from which such copy shall be made, shall be set or made within the United States."

THE CHAIRMAN—There is a point there that has been called to my attention, Mr. Browne, in regard to the negative of a photograph. That is Mr. Treloar's suggestion. What I understand you to say is that in the case of a photograph, the two copies required to be delivered shall be

printed from negatives made within the limits of the United States. That would make it absolutely impossible to copyright anything outside of the limits of the United States?

MR. BROWNE—Yes, sir.

THE CHAIRMAN—You cannot photograph St. Peter's at Rome and have your negative made in America. Is that the intent, to shut out absolutely from copyright anything outside of the limits of the United States?

MR. BROWNE—That is what that limits, as it is; but I should like to see the committee whittle down from that—start with a cast-iron provision, and whittle off as little as is necessary to do justice. I agree with you, Mr. Chairman, that the negative should be made abroad.

THE CHAIRMAN—It cannot be made anywhere else. That is the point I was coming at.

MR. BROWNE—It cannot be made anywhere else.

MR. EVERETT—You can make a transfer from one negative to another just exactly as well; so you can get around that, and make it comply with that provision. A negative can be made in this country from a negative made abroad. It is a transfer of the negative, which is just as good as the original negative.

THE CHAIRMAN—A little change in the wording there might be of advantage.

MR. EVERETT—So that if it says "made in the United States," it can be made in the United States from the other negative, first making a transparency from the original negative and then making a negative from that transparency. It is almost impossible for an expert to tell the difference.

MR. BROWNE—I have put that clause in, as I say, in order to cover the whole thing, and it does it.

THE CHAIRMAN—Something could be said there to make that clearer, but at the same time we will pass it by for the time being. I do not wish to interrupt you.

MR. BROWNE—It is open to the objection that you suggest, and I think that is the only construction, that it excludes printing from a foreign made negative, unless an intermediate negative be made in the United States.

THE CHAIRMAN—My point is this: Supposing an American artist goes over and photographs St. Peter's, or some great picture, or something else, and comes back. This language, as it first struck me, would seem to forbid that that thing could be copyrighted.

MR. BROWNE—It will not do it, sir. It will not forbid that it shall be copyrighted. It will simply put him to the bother of making a transfer of negatives in the United States.

THE CHAIRMAN—This question of a transfer—I do not know how that would stand the courts. It seems to me that some language could be drawn, if it is desired, that would meet the case, rather than to leave a doubtful case for the consideration of the courts. I am simply making the suggestion.

MR. EVERETT—I would like to say a word to the committee on that point.

MR. BROWNE—Mr. Everett is a publisher, and knows all about such matters.

MR. EVERETT—I am a photographic publisher, and could give you, perhaps, some information on that. This law does not and is not intended to cover works of art dated previous to the bill. For instance, the international copyright law of 1891 did not refer to paintings made and dated before 1891; so that the question in regard to reproducing the Sistine Madonna and works of the famous old masters need not be considered in connection with this bill at all; nor need the photographing of views, public buildings or anything of that sort be considered, for those it is impossible to copyright under the law anyway. It simply refers to works of art after the law of 1891 went into effect.

THE CHAIRMAN—That is the view of the courts, so far as cases have been decided?

MR. BROWNE—So far as they have been decided; yes.

STYLE EASTLAKE.

Solid Walnut. Five or Six Octaves. This is our newest design, and is considered by dealers who have handled it the most artistic and desirable Organ on the market to-day.

Shall we send you our Catalogue, showing this and other handsome styles?

Weaver Organ and Piano Co.,
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OUR NEW PIANO CASE ORGAN.

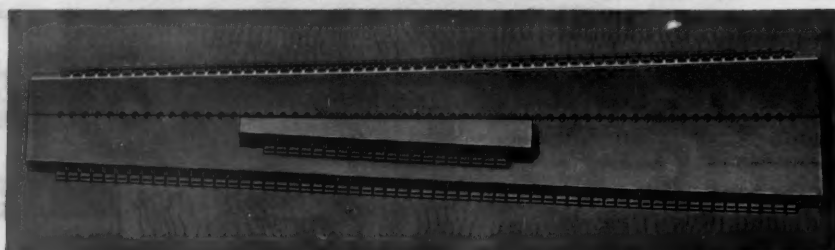


Styles A and B made in 7½ Octaves.
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THE MOST HIGHLY IMPROVED.

THE LATEST IMPROVEMENT IN REED ORGANS.

OUR NEW ACTION, No. 168.



DO YOU HANDLE OUR ORGANS?

IF NOT, WHY NOT?

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NEWMAN BROS. CO.,

Manufacturers of Highest Grade of Parlor and Chapel Organs.

Factory and Warerooms: COR. W. CHICAGO AVENUE AND DIX STREET, CHICAGO, ILL.

Mr. BROWNE—We find in Sections 14 and 15 of the Treloar bill—

THE CHAIRMAN—Have you passed Section 13? There is nothing that you wish to say about that?

Mr. BROWNE—Section 13 I have embodied in another clause. The substance of it is exactly right. I will come to it in a moment. It seemed to me to fit a little better into another place in the act.

Sections 14 and 15 of the Treloar bill are framed to meet one of the crying defects of the present law, and that is the inadequacy of its prohibition of importation of pirated editions. There are at present in Canada, and their number is increasing, many business firms whose sole business is the production and importation into the United States of piratical editions of American copyrights.

THE CHAIRMAN—Particularly music, I suppose?

Mr. BROWNE—Yes, sir; but not exclusively. The boot is on the other leg with a vengeance. For years there were many firms of the United States who used to do the same thing, but now times have changed, and under the guise and under the protection of this international feature of the act of 1891 they are enabled to do their business very successfully.

THE CHAIRMAN—Could they do it with music? Can they do it with anything but music?

Mr. BROWNE—I understand so; yes, sir. Mr. Bacon is a music man.

THE CHAIRMAN—The books, I supposed, were obliged to be made from types set in this country, by the present law. Everything but music, I understood.

Mr. BROWNE—General, let me point out to you that that applies to the lawful book. We are now speaking of the unlawful book, the piratical book, which is imported. They print those and make them in Canada.

THE CHAIRMAN—Precisely.

Mr. BROWNE—They ship them across the border, put them on the market at 5 cents as against \$1, which is the regular price of the article, and sell them.

THE CHAIRMAN—What is the law now in regard to such books surreptitiously printed?

Mr. BROWNE—The law prohibits their importation, but puts merely a penalty upon it.

Mr. BACON—In the case of music, music is seized in the mails, forwarded to the dead letter office at Washington, and then returned to the sender in Canada and told he must not do it any more. We want it destroyed.

THE CHAIRMAN—We pay the postage?

Mr. BACON—We pay the postage, and the party who sends that music sells it again. He gets his money. He does not send it until he gets the money. Then he sells it again.

Mr. BROWNE—It is a very beautiful system.

Mr. TRELOAR—No wonder then he can sell it for 5 cents or 10 cents.

Mr. BROWNE—It is one of the features of the perfect act of 1891 that we thought needed a little correction.

THE CHAIRMAN—Under the present law it is a misdemeanor subject to fine?

Mr. BROWNE—No, sir; it has not been.

THE CHAIRMAN—This makes it a misdemeanor?

A. A misdemeanor.

THE CHAIRMAN—Subject to a fine of not less than \$50 nor more than \$100?

Mr. BROWNE—Yes, sir.

THE CHAIRMAN—One-half to be paid to the informer and one-half to the Treasury?

Mr. BROWNE—Yes, sir.

THE CHAIRMAN—Do you approve of that last, one-half to be paid to the informer and one-half to the Treasury?

Mr. BROWNE—I prefer to have it all paid to the Treasury, and have so drawn this clause. I think that the firms in the United States, with the assistance of the district attorneys, could be relied upon to root out that practice.

THE CHAIRMAN—I know in tariff matters the informer business has been taken out. It is supposed to be for the public good.

Mr. BROWNE—I am very glad to hear it, sir. I proposed the taking of it out, and so drafted my suggestions to Mr. Treloar. Mr. Treloar, I understand, is not opposed to the taking of it out?

Mr. TRELOAR—No, sir.

Mr. BROWNE—For convenience I have combined into

A FISCHER STYLE.



19.

THIS is a 4 foot 9 inches upright J. & C. Fischer piano, made in the usual varieties of mahogany, walnut, oak and ebony finish, and it is finished in the full sense of the word. As a leading style of upright it has few equals, and for originality of contour and outline generally it is unsurpassed. We publish the illustration to demonstrate again that there is versatility of structure possible in piano case work, and that J. & C. Fischer, of New York, are imbued with the possibilities in this direction.

one section these two sections, 14 and 15, so that the section might read:

"SEC. 12. Any person who during the existence of the copyright thereon shall knowingly import into the United States, lease, sell or expose for sale, buy, bargain for or barter, any copyright article or copy thereof, not made within the United States, as hereinbefore provided, shall be guilty of a misdemeanor, and upon conviction shall be fined not less than \$50 nor more than \$100 for each offense, to be paid to the Treasury of the United States of America, and shall further be fined not less than \$1 nor more than \$100 for each and every such copy of such composition found in his possession, to be paid to the Treasury of the United States of America. Provided, nevertheless, that in the case of books in foreign languages, of which only translations in English are copyrighted, the prohibition of importation shall apply only to the translation of the same, and the importation of the books in the original language shall be permitted."

That is the old law, and that is sensible enough.

THE CHAIRMAN—Does this affect newspapers? We had in the last Congress a complaint from the newspaper fraternity in which it was stated that they were liable to pay a certain sum for an issue in which they used imported photographs.

Mr. BROWNE—This is the other clause. That is what is called the penalty clause. This is what is called the importation clause.

Mr. COOKE—In the present laws is there not something in relation to the articles being in the possession of the supposed offender?

Mr. BROWNE—No; I believe not.

THE CHAIRMAN—If you will permit me to interrupt you a moment. This is the time for the adjournment of the committee, and if you are likely to finish within a comparatively short time we would wait for that; otherwise, I should think it would be desirable for us to adjourn until to-morrow.

Mr. BROWNE—I do not know just how fully you want me to go through this law, section by section.

THE CHAIRMAN—It is something that somebody must do.

Mr. FAIRCHILD—Go on; I would like to be instructed on it very thoroughly.

Mr. BROWNE—You would perhaps like to have me proceed in the manner in which I have been proceeding, as far as my methods go, at any rate.

THE CHAIRMAN—I should think possibly it might be wise for us to adjourn until to-morrow morning. Some of the members of the committee feel as though they must go.

Mr. BROWNE—There are a number of Boston men who

HONEST PIANOS.

THE MALCOLM LOVE.

The Quality of Tone of the Highest Excellence.

They are a Triumph of Mechanical Skill.

IF YOU HAVE NOT THE AGENCY FOR THIS MOST POPULAR AND ARTISTIC PIANO IT IS TO YOUR INTEREST TO SECURE SAME. WRITE US FOR TERMS, PRICES AND CATALOGUE.

WE WILL GIVE YOU SQUARE, PROMPT AND COURTEOUS TREATMENT.

OFFICE AND FACTORIES: **Waterloo, N. Y.**

have been here for some time, and their business, of course, calls them imperatively back at the earliest possible day. Would it be possible for me to report in print as to the balance, or is it better for me to be here and answer questions?

THE CHAIRMAN—Of course it would be better if you could be here and answer questions. You know how much time you can give. My own view is that we shall hardly get through with the matter entirely this week, as it develops into considerable of a matter. I should be very glad to hear you entirely through on the bill, and I am more certain than I was when you began that with all these changes there ought to be a bill introduced that covers all the changes. Some of us would want not only to consider them in committee, but to consult with gentlemen outside of the committee about them, which we cannot do by saying: Here is an original bill, and there are various amendments proposed.

MR. COOKE—That is very true. I see the force of that.

MR. EVERETT—May I speak of one point as to which there was a question asked here in the committee?

THE CHAIRMAN—Yes, sir.

MR. EVERETT—There was one question which Mr. Fairchild asked which I thought might be of some service. That is in regard to the engraving in this country of a painting taken abroad. Engraving from a high art standpoint is almost shut out in America, simply from the new processes, photogravure and other similar processes, which have come in and become popular. To-day we have comparatively few high art engravers and etchers. That is an industry which could be built up, as I understand it, by this very law. For instance, a firm of publishers here who desire to put out a first-class engraving would naturally secure an artist of high merit who would go to Europe and make his drawing from the original there, return with his drawing and make the plate on this side of the water, which can now be done by the Germans and the Italians at a very much less price than on this side. Under this law these publishers could buy the rights of the original artist and hold that right, which would be good internationally, and it would be an American publication, although originally by a foreign artist.

In regard to engraving from the original painting. It is necessary, to get all of the understanding of the original picture, to work indirectly from that original; but the plate is not drawn from the original. As I understand engraving, a reverse drawing is made from the original, as every plate must be drawn in the reverse. The artist makes, in the first place, a pencil drawing from the original, just the reverse of what the painting is. He brings that home and copies that off on to his steel plate, and that is what he works from. As far as the etcher or the engraver is concerned, he never takes his plate to a gallery and copies directly on a plate. That would not be practicable or feasible. So that if a German publisher to-day wants published a print of that sort he gets the engraver to go to the gallery and make his reverse drawing, and then he can make his plate where he pleases. To-day that cannot be done in America, but under this law it could be.

[The full report of the session on the following day, March 20, will be published in our next issue.—EDS. THE MUSICAL COURIER.]

Autoharps.

WM. B. WILSON, the traveler who is so well known in the trade and connected with the Autoharp department of Alfred Dolge & Son, is also interested in an entertainment bureau and has under his management several Autoharp musicians, whom he is placing for both public and private recitals in this and other cities. The Edisons, well-known artists, were sent out last week and are booked for Rochester, N. Y., Cincinnati and Cleveland, Ohio, Detroit, Mich. and Chicago, Ill.

A. J. Gerry, the Autoharp virtuoso, is at present in this city and filling frequent engagements.

A Great Plant.

The Factories of the Sterling Company Among the Largest and Most Completely Equipped in the Country.

THE thriving city of Derby, Conn., is justifiably proud of its crowning industry, and of the products that have made the city's name one known the world over. It has reason, too, to be proud of the public spirited men who control and direct the destinies of the Sterling Company, for they have been an honor to the city as well as to themselves, their efforts having aided materially in the city's advancement.

Everybody in the trade knows of the Sterling Company, the Sterling pianos and the Sterling organs. The public knows of them, too, and across the water the Continental trade has come to appreciate the sterling qualities of the Sterling instruments. Sterling has become a household word.

For 30 years the business has been a steadily increasing one, the popularity of the instruments growing as their qualities became known.

The business was founded in 1866 by Charles Sterling, a well-known and progressive business man, who with unusual foresight saw the possibilities of organ production and endeavored to compass them.

The business grew steadily until his death in 1887, Mr. Sterling being aided by the business ability and energy of Mr. Rufus W. Blake, who in 1871 was elected secretary and general manager of the company, with controlling interest. Upon the death of Mr. Sterling Mr. Blake was elected president of the concern, which position he holds to-day. In 1888 Mr. J. R. Mason, who was the manager of the Sterling branch in Chicago, and one of the best piano men in the West, was elected secretary and treasurer, and joined his efforts to those of Mr. Blake in making the Sterling business the success it has become.

For many years the product was organs solely, but in 1884, when the reed organ business in the East began to fall off, pianos were begun.

The factories, which are completely equipped for turning out a large number of pianos and organs every year, comprise in all 16 buildings, with several dry kilns. The buildings, with a frontage of 640 feet, face the canal. About 315 workmen are employed, most of the labor being skilled. As the city of Derby is a very desirable place of residence, the Sterling Company has not been confronted with the difficulty that harasses so many firms—the frequent changes among employes—but have their men with them for many years, an advantage not to be overlooked. The capacity of the factories is 16 pianos and 10 organs per day, and though the utmost capacity has probably never been severely tested, the production has been great enough to justify the Sterling plant being classed among the largest piano and organ producing plants in the country or the world. The company, which is a close corporation, is capitalized at \$210,000, with property and investments aggregating several times that amount. So much for the Sterling factory.

The Sterling pianos to-day are admittedly among the most popular and readily and easily sold pianos on the market, if indeed they do not head the list. Modern in design, well finished, constructed of excellent materials, the scales even and showing expert drawing, the Sterling piano is sold at a price that makes it an exceptionally prof-

itable one for dealers to handle. The piano has never failed to make a fine record for itself wherever sold. It is a reliable piano and in the words of one of its well-known representatives "it is a lot of good piano for the money." The Sterling styles in case work are especially attractive, the finish contributing in no slight degree to the striking designs. The Sterling Company is now putting out some new models that are in advance of previous efforts. They will be the 1896 pianos of the house and can confidently be expected to create something of a sensation in the trade. The house has laid out broad plans for this year's work, the liberal policy of the past will be pursued, and still greater efforts will be made to make the Sterling in every way the piano of the people.

Incorporated.

THE Shattinger Piano and Music Company, of St. Louis, applied last week for articles of incorporation, with a capital stock fully paid. A. Shattinger holds 50 preferred shares, as do Louis P. Bach and J. Doll, of New York. A. Shattinger holds 218 shares of general stock, and August O. Lindemuth and Charles Shattinger one share each of general stock.

An Attractive Group.

WE have received from Mr. Harry E. Freund, of the *Musical Age*, a very attractive group of pictures of representative retail piano dealers and retail managers of the United States. The group comprises many of the men best known in the trade and is in every way a most creditable piece of work and evidence of enterprise. Mr. Harry E. Freund has published a number of similar groups which are and will be valuable both for reference and other purposes, and we expect to see equally enterprising work in the future.

Behr Brothers & Co.

SOME much needed alterations are being made at the factory of Behr Brothers & Co., whereby they will have a large room set apart on the second floor for the exhibition of their grands and uprights. Heretofore they have had to take prospective purchasers into the factory proper, where there was not sufficient room or opportunity to show off instruments properly. The new wareroom, which will soon be ready, will be about 20x30 feet, well lighted and handsomely decorated. A fine stock will be shown, of which the new styles soon to be put out will be an important feature. Behr Brothers & Co. have done a very satisfactory retail trade from their factory, the pianos being so well known and much desired in New York and vicinity that the purchasers have made their selections direct from the factory.

Mr. Henry Behr will reach New York about April 1, closing a most successful tour. Everywhere he has found the Behr Brothers piano in high favor. Their qualities have placed them among the most admired of the high grade pianos. There is no uncertainty about their future. The house has capital, energy and ability, and is making finer pianos than ever before. The trade is appreciating these facts, as Mr. Behr has found out on this tour. The trade will do well to keep an eye on these new Behr Brothers pianos, for they are sellers and satisfaction givers. They are modern, up-to-date pianos that every high-class dealer should investigate.

EASTER CAROLS are sweet.



But they will sound sweeter and your home will be brighter this year if you have a

JEWETT PIANO.

..... WRITE TO US.

JEWETT PIANO CO.,

Leominster, Mass.

HIS APOSTOLIC MAJESTY
FRANCIS JOSEPH,
 THE EMPEROR OF AUSTRIA



AND

KING OF HUNGARY.



has most graciously deigned to appoint STEINWAY & SONS
 manufacturers to the Imperial and Royal Courts.

Messrs. STEINWAY & SONS have received the Imperial warrant, dated January 21st, 1896, conferring this great and unexpected distinction; they beg to announce that His Imperial and Royal Majesty has purchased a Steinway Concert Grand for the Imperial Palace at Vienna.

STEINWAY & SONS

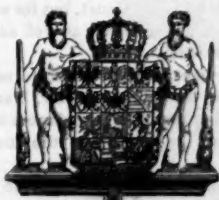
have heretofore been appointed manufacturers to

HIS MAJESTY

EMPEROR WILLIAM II. OF GERMANY,

AND

THE ROYAL COURT OF PRUSSIA.



GERMANY.

HER MOST GRACIOUS MAJESTY

THE QUEEN OF ENGLAND.



ENGLAND.

THEIR ROYAL HIGHNESSES

THE PRINCE and PRINCESS OF WALES.

THE DUKE OF EDINBURGH.



HIS MAJESTY

UMBERTO I., THE KING OF ITALY.

HER MAJESTY

THE QUEEN OF SPAIN.



ITALY.



SPAIN.

His Majesty EMPEROR WILLIAM II. OF GERMANY,

On June 13th, 1893, also bestowed on our Mr. William Steinway the order of THE RED EAGLE, III. Class, an honor never before granted to a manufacturer.

The ROYAL ACADEMY OF ST. CÆCILIA at Rome, Italy, founded by the renowned composer Palestrina, in 1584, has elected Mr. William Steinway an honorary member of that celebrated institution. The following is the translation of his diploma:

THE ROYAL ACADEMY OF ST. CÆCILIA have, on account of his eminent merit in the domain of music, and in conformity to their Statutes, Article 12, solemnly decreed to receive William Steinway into the number of their honorary members. Given at Rome, April 15, 1894, and in the three hundred and tenth year from the founding of the society.

ALEX. PANSOTTI, Secretary.

E. DI SAN MARTINO, President.

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STEINWAY'S PIANOFABRIK,

St. Pauli Neue Rosen-Strasse, 20-24,
 HAMBURG, GERMANY.

In Trouble.

THE Hintermeister United Organ Company, of Oil City, Pa., is in financial trouble, executions having been issued for \$3,449 and other executions and judgments for sums amounting to \$10,500. There is in addition to the other liabilities a mortgage of \$1,000 on record. The firm has been located in Oil City for a number of years and was supposed to be in good financial condition.

The Hazelton in Detroit.

AMONG Detroit's new musical institutions is the De Steiger-Williams Music Company, which opened for business at 50 Grand River avenue on February 1, and which handles the old reliable Hazelton as its leader.

Mr. De Steiger was formerly in the music business in Port Huron and Mr. C. D. Williams, until recently with the Detroit Music Company, is a practical man, a musician and tuner, and enjoys a wide acquaintance in Detroit. The store occupied is one of fair proportions and in a good location. A fine line of Hazelton pianos (which have been favorite instruments in Detroit for many years) is carried with cheaper grades as well. Small goods and merchandise are also handled. The new firm starts out with good prospects for success.

Returns to His First Love.

MR. HORACE F. BROWN, the well-known traveler, who for a number of years represented Behr Brothers & Co. on the road and resigned a few months ago with a view to entering the retail trade, has re-engaged with Behr Brothers & Co. and will cover his old territory in their interest as formerly.

Mr. Brown had several good offers from retail houses, but he wished to take a rest. Reflection evidently led him to believe that his former field was the best one for him and that he could better increase his reputation by remaining true to his old love and selling those fine Behr Brothers pianos. And that house is very glad to have him back with them. It is all around a very satisfactory arrangement. Mr. Brown's field will be principally in the South and on the Pacific Coast.

Another Fiddle Story.

ATTORNEY C. W. HAMLIN, although not claiming to be a musician, has come in possession of a violin which is out of the ordinary run of such instruments on account of its "ripe old age." It is exactly 175 years old, and, what is more, is "just as good as new," when the sweetness of tone is to be considered. Fiddles, like whiskey, grow better with age, and Mr. Hamlin appreciates the fact of the fiddle, if not of the liquor.

It came into his possession in the way of fees, and to that there hangs a tale. It will be remembered that two years ago last January there was a Mexican musical opera company stranded at this place. The members were said to be of the best families of the Mexican Government and had been attending the World's Fair, and after that exposition broke up they undertook to play their way back home. They had an engagement in this city at the Grand, and, like all previous engagements, it failed to "pan out" and they were left in this strange land "dead broke," as the bum puts it.

A. E. Coombs, who was then street commissioner, un-

dertook to befriend them and he paid their hotel bills and bought them tickets to Aurora, Joplin and other towns where they were to play and then refund him the money. But their success at those towns was about the same as it had been here, and Mr. Coombs found that the American people were not hankering after Mexican music to any great extent. He discovered that his efforts had been wasted, like the plaintive strains from their violins, upon the desert air and that he was "in the hole" to the extent of tune—fiddle tune—of about \$300. His Mexican patriotism at once left him and he began to scramble around to save himself out of the wreck. He brought a replevin suit before Judge Chinn and sought to get possession of the instruments that belonged to the Mexicans. After an exciting trial, in which the late S. H. Boyd acted as counsel for the foreigners, the jury failed to agree and Mr. Coombs was compelled to try again.

He took a change of venue to Judge Fath, where he met another hung jury. But his faith in the court and musical instruments did not win, and he decided to take another hitch, which he did, and the "third time was the charm," so he won the suit. C. W. Hamlin handled the case for Mr. Coombs. In the meantime Col. John O'Day replevied the instruments from Mr. Coombs and based his claim upon a mortgage given by the Mexicans to some parties in Little

Rock, Ark., for an alleged board bill. An attempt was made to get the matter into the Circuit Court, but for some reason or other it was dropped, as the money as well as the music had played out on both sides.

Mr. Coombs met with reverses, and in order to settle with his attorney turned over the fiddle, and Mr. Hamlin now appreciates the trite saying that "he who dances must pay the fiddler," even though he gives him the instrument.

In looking over the souvenir yesterday Mr. Hamlin discovered on the inside of the fiddle the following inscription: "Antonius Stradivarius Cremonensis faciebat Anno 1731." The owner is unable to translate any portion of the conglomerated Mexican name except the last four figures, which he thinks indicate that the instrument was made or purchased by the alphabetical named gentleman in the year 1731, which makes it one and three-quarters of a century old.—*Springfield (Mo.) Republican*.

—Gilmore & Conant, a new firm in Chattanooga, Tenn., will handle the Kimball lines, and in addition have purchased the stock of the late W. S. Winters.

—The piano factory at Marietta, W. Va., was sold under the hammer recently for \$11,400 to the indorsers of the company's paper. The failure was a disastrous one, and the plant will be converted to some other use, if possible. The failure sunk a good many thousands of dollars.

BROWN & SIMPSON UPRIGHT.



WE submit herewith an illustration of one of the best selling styles of the uprights of Brown & Simpson, of Worcester, Mass. The design is fully abreast of the latest style in the market, and is a fashionable and attractive instrument for the dealers.

BLASIUS

PIANO

Faultless in Tone, Touch and Durability.

Qualities Rare, yet absolutely applicable to the Blasius Piano.

The Artistic Success of the Century.

All the good points of other High Grade Pianos, together with inventions found only in the Blasius.

A wise dealer selects for his leader a piano that, while being a first-class make and of known excellence, has points that no other piano contains and are talking points of excellence that assist in the sale. The BLASIUS Piano contains more of these essential points than any other make. The BLASIUS tone is pure and sympathetic and has a treble that rings out like a bell. The cases are models of artistic design. Dealers who want the best seller, the finest piano, the best money maker, and one which after sold sells others will do well to investigate.

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CONCEDED THE **MOST PERFECT** AND THE ELITE **LEADS IN ALL COUNTRIES**

PIANO-FORTE ACTIONS

OF THE PRESENT TIME
 RECIPIENTS of the HIGHEST AWARDS at the following WORLD'S EXPOSITIONS

(COLUMBIAN EXPOSITION, 1893 NOT IN COMPETITION FOR AWARDS)

Testimonial Letter from GEORGE STECK,

One of the Judges of the Columbian World's Exposition.

New York, Dec. 20th, 1885.

Mess. William Tonk & Bro., New York.

Gentlemen:—Your favor of the 16th inst informing me that you have secured the agency for this country of the SCHWANDER ACTIONS, and asking me to give my opinion of and experience with the same at hand. In reply allow me to say that I have used the Schwander Actions in the STECK PIANOS EVER SINCE 1867 TO MY ENTIRE SATISFACTION, and in my opinion they are THE MOST PERFECT PIANOFORTE ACTIONS NOW MADE. The Workmanship throughout is ACCURATE and ELEGANT and every part of the action is made with a view to the GREATEST POSSIBLE DURABILITY.

During my MANY YEARS EXPERIENCE WITH THE SCHWANDER ACTION I have NEVER HAD THE LEAST TROUBLE FROM SHRINKING or STICKING of the parts, or from any other source, and it gives me pleasure to have an opportunity to recommend them. I need not wish the Schwander Actions success for their success is already established throughout the world.

Yours very respectfully,

George Steck.



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 88, 90, 92 Lincoln Ave.

• PARIS FACTORY •
 16 Rue de l'Evangile

HERRBURGER-SCHWANDER & SON.

WILLIAM TONK & BRO.,
 GENERAL AGENTS FOR THE UNITED STATES
 AND CANADA,
 26 Warren Street,
 NEW YORK

and First in the Hearts

of their Dealers

"Crown" Piano

Is, as such, perfect in tone, touch, finish and style; it also gives the tones and effects of and perfectly imitates sixteen other instruments by the use of its wonderful

ORCHESTRAL ATTACHMENT AND PRACTICE CLAVIER.

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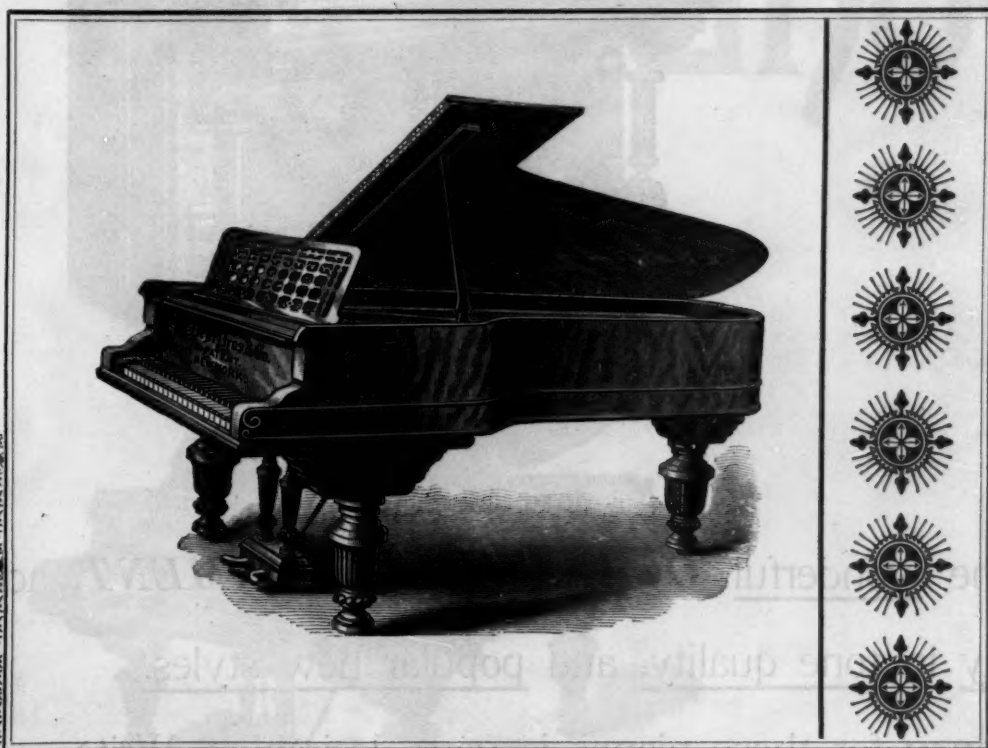
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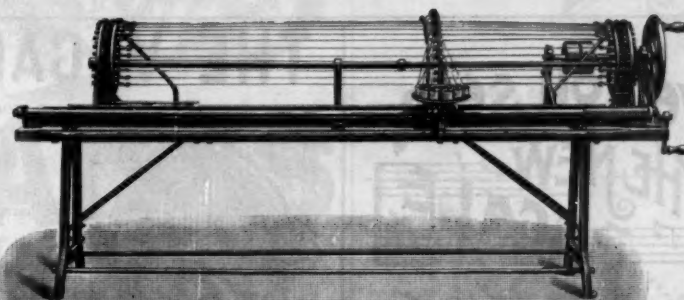
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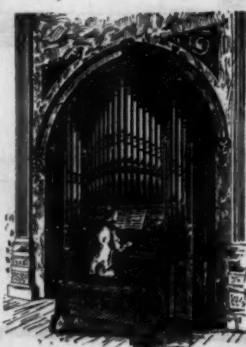
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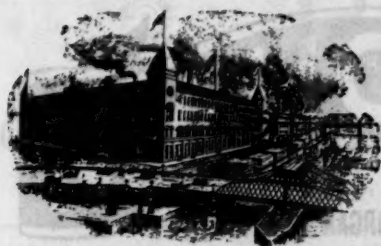
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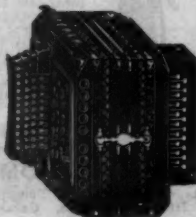
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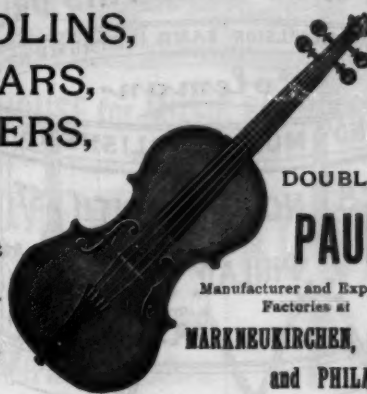
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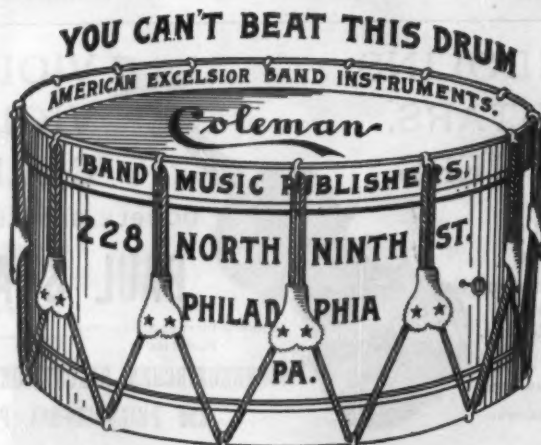
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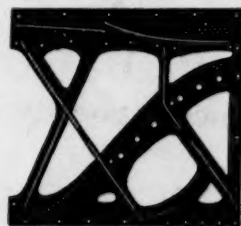
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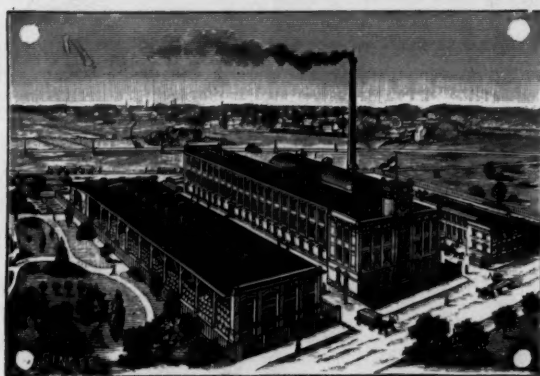
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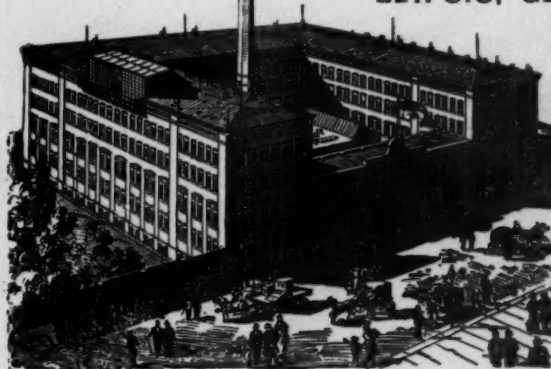
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